

TUDOR CHURCH

MUSIC VOLUME VI

THOMAS TALLIS *c.* 1505–1585

TUDOR CHURCH MUSIC

VOLUME VI

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TUDOR CHURCH MUSIC



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VOLUME VI

THOMAS TALLIS

c. 1505-1585



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DEDICATED
BY SPECIAL PERMISSION
TO
HIS MAJESTY KING GEORGE V
BY HIS HUMBLE SERVANTS
THE EDITORS
AND THE TRUSTEES OF THE
CARNEGIE UNITED KINGDOM TRUST

THE TRUSTEES' PREFACE

THE Founder of the Carnegie United Kingdom Trust—the late Mr. Andrew Carnegie—having suggested in his Trust Deed that the encouragement of musical development amongst the masses should form part of their activities, the Trustees have initiated several schemes with that end in view. This work is published as an important contribution to their general scheme.

In 1916 the Trustees were informed that a number of well-known students of music had begun the great task of recovering from the archives of Cathedral and other libraries the sacred music which was composed during the sixteenth and seventeenth centuries, and they agreed that it would be in accordance with their policy to give financial assistance towards the recovery and wide publication of this unique store of musical treasure. The present edition in ten volumes, supplemented by the separate issue of fifty characteristic works suitable for performance by choral societies and the choirs of places of worship, is the result of that decision.

The work of rediscovery, trans-notation, and editing, was at the first placed in the hands of Dr. R. R. Terry, Organist and Director of Music, Westminster Cathedral. Dr. Terry later on, finding the work beyond the scope of one editor, gathered round him an Editorial Committee, with whose aid he collected the great bulk of the material and planned the whole edition. Pressure of other work, resulting in protracted ill-health, and culminating in a breakdown, necessitated an immediate withdrawal from many of his activities, and the work passed into the hands of the colleagues whom he had gathered about him.

The Trustees deeply regret his retirement, and desire to place on record their appreciation of his pioneer work in the rediscovery of the forgotten music, and his services to the present edition.

It is in the confident hope that musical students and the general public of the United Kingdom will find in the recovered music not only great beauty and intrinsic charm but a source of inspiration that the Trustees express their pleasure in having contributed towards the publication of the present edition.

TUDOR CHURCH MUSIC

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1511-85.

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THOMAS TALLIS

THE name of Thomas Tallis has without doubt been the most widely and continuously known among those of the English sixteenth-century composers, not excepting even that of Thomas Morley. This is not a little strange, seeing that few musicians to-day could claim to know much of his work beyond the 'Short' Service, two or three of his small anthems, such as 'If ye love me', his Preces, Responses, and Litany, and two of his 'Tunes' from Archbishop Parker's Psalter.

The surname is somewhat peculiar and may be a corruption. It is variously spelt Tallis, Tallys, and Talles, but is rarely to be met with apart from the famous composer. The will of a Robert Talles or Tallys (P. C. C. 11 Daper) was dated 27 February 1571; he was buried in the parish church of Islington; his sister Margery married Robert Lacer, living at the Abbey Gate in Leicester, and his brother Clement Talles, also mentioned in this will, may have been the father of a Clement Tallis who matriculated at Christ Church, Oxford, in November 1581 and was described as of Co. Leicester.¹ But the will supplies no evidence connecting this family with the composer. The name is found in Leicestershire at a rather later date; Henry Tallis was of Burton Overy and died *circa* 1669.²

The date and place of the composer's birth are not known; Davey³ gives 1510 as an approximate date, but it is probable that it was a few years earlier. Conjecture as to this detail is to be based on three points of evidence. First, that he died in 1585; secondly, that he was holding an important position in the Abbey of Waltham Holy Cross in 1540 when the Abbey was dissolved; thirdly, that he was a very old man in 1577. With reference to this last point it has been customary among musical historians to quote the printed precis of the petition of Tallis and Byrd⁴ rather than the original document. The Editors are indebted to the Marquess of Salisbury for kindly

¹ Foster's *Alumni Oxon.*

² Nichols's *History of Leicestershire*, Vol. i, p. 20.

³ *D. N. B.*, sub *Tallis*.

⁴ *Catalogue of the Hatfield MSS.* ii. 155, printed by the Hist. MSS. Commission.

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giving them permission to print this document in full,¹ and it will be seen that whereas the precis tells that 'Tallis is aged', the original document is worded: 'Thomas Tallys is now verie aged'. This expression may be taken to imply that he was well over seventy at this date; so it will not be far wide of the mark to put the year of his birth at about 1505. A letter from Sir John Harington to Lord Burleigh,² dated 1595, says that Harington's father was 'much skilled in musicke . . . which he learnt in the fellowship of good Maister Tallis when a young man'. The final words refer obviously to Harington and not to Tallis and have no bearing on the age of Tallis.

The date of his birth is a detail of some importance, for it approximately determines the date of his first mature efforts at composition; and this is a matter of profound interest, seeing that his work covers the period from about 1525 to 1580; thus he was writing music some twenty years before the death of John Taverner, which occurred on 18 October 1545,³ and his life bridges the space between Fayrfax and Gibbons.

The conjectures as to Tallis having been trained as a boy in the Chapel Royal under Cornish, or at St. Paul's under Mulliner, have not a shred of evidence to support them, and the first definite fact known about him is that he was organist of the Abbey of Holy Cross at Waltham in Essex. This fact was unknown to Hawkins and Burney at the close of the eighteenth century.

An inventory of the contents of Waltham Abbey at the date of the dissolution is preserved in the Record Office.⁴ It was taken by the order of the Chancellor of the Court of Augmentations, and is dated 24 March, 31 Hen. VIII. At the conclusion of the inventory⁵ there is a list of the pensions that were granted to the Abbot and other dignitaries. This is followed by a list of over seventy names of various servants of the Abbey who were awarded sums of money for 'wages' and 'in reward'. The name of 'Thoms Talys' comes fourth; he was awarded twenty shillings for wages

¹ *Cecil Papers*, 160, 134, and see Appendix III.

² Harington's *Nugae Antiquae* (1769), p. 133.

³ Inq. Post. Mortem, P. R. O., Chanc. Inq. Ser. 2, Vols. 74-130. This detail has been discovered by the Editors since the publication of Vol. i of the present series. Incidentally this discovery provides additional evidence that Bodl. MSS. Mus. Sch. E. 420-2 are not in Taverner's hand, for they must have been written after his death.

⁴ P. R. O. Exchequer K. R. Church Goods 11/24.

⁵ *Ibid.*, fo. 20.

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and twenty shillings in reward, as high a sum as any on the list. The inference may be drawn that he had served for a considerable period as organist of the Abbey. 'Five Children in the church' received twenty shillings in reward and twenty shillings for wages between them.

A beautiful manuscript from Waltham Abbey, now in the British Museum,¹ passed into the hands of Tallis at the dissolution. This manuscript was written by John Wylde, formerly Precentor of the Monastery of St. Agnes of Waltham; he indited the following injunction on the first page: 'Quem quidem librum aut hunc titulum qui malitiose abstulerit aut deleverit Anathema sit.' It is probable that Tallis became possessed of the volume in order to save it from destruction, and in so doing may have inherited a blessing rather than a curse. On fo. 124 the manuscript is endorsed 'Liber sanctae crucis de Walltham'; it contains treatises on various subjects and was apparently known to Thomas Morley. But the chief interest for our own generation lies in the fact that Tallis wrote his name on the last page; a photographic facsimile of this autograph is printed in Grove's *Dictionary of Music and Musicians*. The name of Thomas Tallys was repeated on the same page in large block letters, and this is possibly also in Tallis's hand; beneath this is written in a contemporary hand, but probably not that of Tallis:

xxj gilt bookes in q^{to} and octavo
x bookes in folio
iij fayre sets gilt bookes.

Henry VIII was a frequent visitor to Waltham, and his interest in music had no doubt brought him into touch with Tallis before the dissolution of the Abbey; this may also explain the generous treatment meted out to those attached to the Abbey at its dissolution. It seems likely that the King gave Tallis a place in the Chapel Royal almost immediately, for his name occurs among the Gentlemen of the Chapel in the lists of that period. Moreover, in the petition of 1577,² Tallis stated that he had been in the Royal service 'these forty years'. In one list, compiled about the year 1545,³ Tallis's name

¹ B.M. Lansdowne MS. 763.

² See Appendix III, p. xxiv.

³ B.M. Stow MS. 571, fo. 36 v.

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is sixteenth out of thirty-two. These thirty-two singers received £1 between them per diem, amounting to 7½*d.* each, a high rate of pay at that period. The Master of the Children named in this list was Richard Bowyer. The list of the Gentlemen of the Chapel who received liveries at the Coronation of Edward VI on 20 February 1547–8 and at the funeral of Henry VIII on 21 February 1547–8 are identical. Tallis's name stands sixteenth out of twenty¹ in these documents.

On 25 November 1557² Tallis, in conjunction with Richard Bowyer, was granted a lease of the manor of Minster in Kent for twenty-one years at an annual value of £91 12*s.*; and in the following year, when Queen Elizabeth had succeeded to the throne, the accounts of the Royal Household³ show the item 'in bonis Thomas Talys 40^{li}'.

On 22 January 1575 Tallis was granted, in conjunction with William Byrd, who, although his junior by some thirty years, was his intimate friend until the end of his life, a special licence⁴ for printing music books and music paper. This licence⁵ gave the sole right for twenty-one years 'to imprint any and so many as they will of set song or songes in partes, either in English, Latine, Frenche, Italian or other tongues that may serve for musicke either in Church or chamber, or otherwise to be plaid or soonge'. The Queen, no doubt, expected that this would bring handsome profits to the two great musicians, but it turned out otherwise. On 27 June 1577 they presented a petition to the Queen, pleading 'that whereas the said Thomas Tallys is now verie aged and hath served yo^r Ma^{tie} and yo^r Royall ancestors these fortie yeres, and hadd as yet never anie manner of preferment (except onely one lease w^h yo^r Ma^{tie} late deare syster quene Marie gave him, which lease being now the best p^{te} of his lyvinge is wthin one yere of expiracōn', and referring to the printing licence, they represented that 'the same hath fallen oute to oure greate losse and hinderaunce to the value of two hundred markes at the least'. The Queen signified her pleasure that 'in cōsideracon of their good service don to her highnes' they should have a lease of lands for twenty-one years not exceeding the yearly rent of £30 without fine. It is evident from the petition that Tallis had at this date retired from active

¹ *The King's Musick*, by H. C. de la Fontaine, pp. 6, 7.

² B.M. Harl. MS. 239, fo. 75 v.

³ B.M. Harl. MS. fo. 200.

⁴ Rot. Pat. 17 Eliz. pars 7, m. 2.

⁵ Printed in full in Fellowes's *William Byrd: A short account of his life and work*. (Clarendon Press.)

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work, although he retained his position as a gentleman of the Chapel until the end of his life. For some years he had shared with Byrd the post of organist to the Chapel, and on the title-page of their joint publication in 1575 they are both described as Organists. The latter years of his life were spent at Greenwich; he died there on 23 November 1585, and was buried in the parish church. His death is recorded in the Cheque Book of the Chapel Royal together with the date and the name of his successor, Henry Eveseede, who many years after was guilty of assaulting Orlando Gibbons.¹ The term employed here in the cheque book 'childe there' refers obviously to Eveseede and not to Tallis.

In the Christ Church MS. 988 (fo. 39v), which is of almost contemporary date, is this note: 'Mortuus est 23^o Novembris 1585 Sepultus Grenovici in choro Ecclesiae parochialis.' The Church of St. Alphege was entirely destroyed and rebuilt in the middle of the eighteenth century, but fortunately a record of the exact position of Tallis's grave, together with the inscription on the brass plate surmounting it, was preserved by Strype in his continuation of Stow's *Survey of London*.² Strype says that Tallis was buried in the Chancel and that the grave was marked by a stone 'before the Rails having on it a Brass Plate thus inscribed in old letters':

Entered here doth ly a worthy Wyght
Who for long Tyme in Musick bore the Bell:
His Name to shew, was Thomas Tallys³ hyght,
In honest vertuous Lyff he dyd excell.
He serv'd long Tyme in Chappell with grete prayse,
Fower Sovereygnes Reygnes (a Thing not often seen)
I mean Kyng Henry and Prynce Edward's Dayes,
Quene Mary, and Elizabeth our Quene.
He maryed was, though Children he had none,
And lyv'd in Love full thre and thirty Yeres,
Wyth loyal Spowse, whos Name yclyipt was Jone,
Who here entomb'd him Company now bears.
As he dyd lyve, so also did he dy,
In myld and quyet Sort (O! happy Man)
To God ful oft for Mercy did he cry,
Wherefore he lyves, let Death do what he can.

¹ Preface to Vol. iv, *Tudor Church Music* and Fellowes's *Orlando Gibbons: A short account of his life and work*, p. 37.

² Strype's continuation of Stow's *Survey*, Appendix I, p. 92.

³ Misprinted by Strype as *Gallys*.

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This inscription was reprinted by Hawkins, Burney, and Boyce, among others, but none of them followed Strype with complete accuracy. Hawkins¹ says that the stone on which this inscription was engraven was repaired by Dean Aldrich. The tenth line of the epitaph shows that Tallis married in 1552. Strype also records that Richard Bowyer, Tallis's colleague and Master of the Children of the Chapel, was buried within the Chancel rails of this same church. He died on 26 July 1561. Tallis's will² was dated 20 August 1583 and proved on 29 November 1585. He made his wife Joan his sole executrix and William Byrd and Richard Cranwell his 'overseers'; Cranwell was one of the gentlemen of the Chapel Royal and a close friend of Tallis and his wife. The widow in her will,³ dated 12 June 1587, alludes to 'the greate goodwill and frendshipp which was betwene my late husband and Richard Cranwall', and also 'the continuall and tender care he hathe had of me ever since my husbandes deathe I being verye olde and unhable to take care for things my selfe'. We learn little of Tallis's family history from his will. He had no children. His 'Cosen John Sayer dwelling in the Ile of Thanett' is the only relative he mentions besides his wife's niece Joan Peare whom she in her will describes as her cousin. His share in the printing licence was left to his widow, with remainder to William Byrd's son, Thomas, who was godson to Tallis. The will was witnessed by Thomas Fryar and William Byrd.

The widow's will is chiefly interesting for the detailed account which it gives of Tallis's furniture, plate, and other property; and for the evidence of his considerable wealth, as judged by the standard of that date. His executors were William Byrd, Richard Cranwell, and Mr. Justice Greames. A brief note may be quoted from the Christ Church Manuscripts as showing the honour in which he was held very shortly after his death:

Talis es et tantus Tallisi musicus, ut si
Fata senem auferrent musica muta foret.⁴

The only compositions of Tallis that were printed in his lifetime were five anthems with English words in Day's *Certaine Notes* (1560, 1565) and the

¹ Hawkins's *History of the Science and Practice of Music*, Vol. iii, p. 266.

² P. C. C., 52 Brudenell, and see Appendix I.

³ P. C. C., 54 Leicester, and see Appendix II.

⁴ Ch. Ch. MS. 988, fo. 20.

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famous set of *Cantiones* which he published jointly with Byrd. The title of this latter publication was: *Cantiones quae ab argumento sacrae vocantur, quinque et sex partibus autoribus Thoma Tallisio & Gulielmo Birdo Anglis serenissimae Reginae Maiestati a privato Sacello generosis & Organistis. Cum Privilegio. Excudebat Thomas Vautrollerius typographus Londinensis in clauastro vulgo Blackfriars commorans, 1575.*

The book was dedicated to the Queen, the Latin address being signed by 'Tho. Tall. & Guil Birdus'; and 'The extract and effect of the Quenes Maiesties letters patents to Thomas Tallis and William Birde for the printing of musicke' was inserted in the prefatory matter. This also included six lines of Latin elegiacs 'Autores cantionum ad Lectorem', ten lines 'De Anglorum Musica', and the following statement: 'Diligentia in omnibus rebus plurimum valet: haec praecipuè colenda est nobis, haec semper adhibenda, nihil est quod non haec assequatur: qua una virtute omnes reliq: virtutes continentur.' To these are added two poems of some forty lines each in Latin elegiacs in praise of the music of Tallis and Byrd. The first is signed 'Richardus Mulcasterus' and the second 'Ferdinandus Richardsonus'. The latter contains the four lines quoted in another of the Christ Church Manuscripts; ¹ the second line of these four has been frequently quoted elsewhere:

Quatuor illustris vixit sub Regibus iste
Tallisius magno dignus honore senex.
Sub quibus eximius si musicus esset habendus
Tallisius semper gloria prima fuit.

It is not easy to date the compositions of Tallis even approximately. It cannot be doubted that he wrote some of his Latin music while he was at Waltham Abbey, but it has not been sufficiently understood that Tallis at a comparatively early date composed anthems with English words; and some have incorrectly supposed that all his English anthems are posthumous adaptations of his Latin models. Hawkins ² stated that it was Dean Aldrich who adapted the motet 'O sacrum convivium' to the English words 'I call and cry', whereas the text of this English version is to be found in sixteenth-century manuscripts, and the adaptation is probably the work of Tallis him-

¹ Ch. Ch. MS. 987, fo. 39 v.

² Hawkins's *History*, iii. 260.

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self. Burney¹ in a similar strain said that it was Aldrich who adapted to English words most of the motets in the 1575 set of *Cantiones*. It has been a more common error in recent times to say that it was Barnard who first adapted any of the Latin motets of the sixteenth-century composers to English words. The following sixteenth-century manuscripts include anthems by Tallis with English words :

Bodl. Lib. MSS. Mus. Sch. e. 420-2 written about 1546-9.

Blessed are those that be undefiled
Hear the voice and prayer
If ye love me
O sing unto the Lord a new song

Brit. Mus. Royal App. MSS. 74-6 written about 1547-8.

*Remember not, O Lord
When shall my sorrowful sighing

Brit. Mus. Add. MS. 15166 written *circa* 1567.

A new commandment give I unto you
*Hear the voice and prayer
*If ye love me
In trouble and adversity
O Lord, give thy Holy Spirit
Teach me thy way, O Lord
Verily, verily, I say unto you

Brit. Mus. Add. MS. 22597. Late sixteenth century.

Blessed are they that keep his testimonies
*I call and cry

Brit. Mus. Add. MSS. 30480-4. temp. Eliz.

Purge me, O Lord
When Jesus went into Simon the Pharisee's house
With all our hearts
Wipe away my sins

Those marked with an asterisk were also printed by John Day in his *Certaine Notes* (1560 and 1565). Day also printed Tallis's 'O Lord in thee is all my trust' which is an extended psalm tune.

In the above list 'I call and cry' is, as already stated, an adaptation of

¹ Burney's *History*, iii. 73.

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the same composer's *O sacrum convivium*; another contemporary adaptation of the same motet is 'O sacred and holy banquet'. 'When Jesus went into' is adapted from *Salvator mundi* No. 2, and 'Wipe away my sins' is adapted from *Absterge Domine*.

It is clear that Tallis was among those who set themselves to meet the earliest demands for musical settings of English words to be performed as anthems in the Church. His settings of the English service were also probably written very shortly after the appearance of the Book of Common Prayer, and his harmonization of the plainsong of the Preces, the Responses, and the Litany as adapted by Marbeck in his *Booke of Common Praier Noted*, must also have quickly followed the publication of Marbeck's book.

Whether Tallis wrote his Litany for four or for five voices has been the subject of controversy. There is almost no room for doubt on internal evidence that the five-part version as printed by Barnard and found also in Barnard's MSS.¹ is the work of Tallis. The authenticity has been questioned on the ground of certain 'forbidden' progressions, but Barnard's text may not have been correctly transcribed. In the eighteenth century Boyce reprinted this version, emending the text in accordance with what was in all probability the original version of Tallis. The four-part version is found in the Peterhouse MSS.² and also in two of the Durham Cathedral books,³ where it is designated 'The New Litany'. This, in the opinion of the present Editors, is an adaptation of the five-part version; it was printed in 1661 in Lowe's *Short Directions*.

Besides the 'Short' Service, known in Cathedral circles as 'Tallis in D Minor', or 'Tallis in the Dorian mode', this composer wrote two other English services. Of the five-part Te Deum three voice-parts alone survive besides an organ score; no other Canticle in this service is known. This setting is considerably freer in style than the short service, although not so elaborate as the 'Great' services of Byrd and of the later Elizabethans. Of the other service by Tallis only the bass part is known; the bass books at St. John's College, Oxford,⁴ contain the Venite, Te Deum, Benedictus, Kyrie, Creed, Gloria in excelsis, Magnificat, and Nunc Dimittis.

¹ R. C. M. MSS. 1045-51.

² Peterhouse Mus. MSS. 35, f. B3, 37, f. B4, 42, f. B6v, 44, f. A5.

³ Durh. Mus. MSS. A5, f. 277, C1, f. 89.

⁴ St. John's Coll. MSS. 180, 181.

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Without any hesitation it may be said that Tallis's Latin Church music is of far finer quality than his English services and anthems. Characteristic examples are *Laudate Dominum*, *Miraculum Videte*, the two sets of *Lamentations*, *In Ieiunio et Fletu*, and *Virtus Honor et Potestas*.

One composition of Tallis calls for special mention because of its unique character. It is the famous motet in forty real parts set to the words *Spem in alium nunquam habui*. It is interesting to recall that what Tudway described as the original score of this work was in the hands of James Hawkins of Ely Cathedral in 1714. Writing to Humphrey Wanley on 1 May 1718¹ Tudway said: 'I'm very glad that my friend Mr. James Hawkins has y^e good fortune to get into his hands y^e original score of Mr. Tallis's 40 parts Anthem, tis unic made and scor'd in Queen Elizabeth's time . . . I had been often told of this Composition, but could never believe ther was any such thing.' Writing again on 19 May Tudway proposed to secure the MS. for Lord Oxford's library. 'I judge it rather better to be laid up in my Lords Library in y^e Original MSS. because of y^e Antiquity of it than to have it copied.' When the Editors began their task of scoring it, they knew of no text earlier than the latter part of the seventeenth century, but fortunately there has come to light a complete copy with English words, dating about the year 1610, which is now in the possession of Mr. John Brook of Southport, Lancs., who bought it at the sale of Sir Frederick Bridge's property after his death. It would seem that this copy belonged until recently to Gresham College. Hawkins² alludes to this motet and says that 'in the reign of the 1st or 2nd Charles some person put it to certain English words which are neither verse nor prose nor even common sense'. He adds: 'It was probably sung on some public occasion'; Tudway, on the other hand, says 'it was not, we may be sure, to be perform'd, but to remain a Memoriall, of y^e great skill and abillity of y^e Composer'.

¹ B.M. Harl. MS. 3782, fo. 95; *ibid.* fo. 96.

² Hawkins's *History of the Science and Practice of Music*, Vol. iii, p. 266; B.M. Harl. MS. 3782, fo. 95.

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I

WILL OF THOMAS TALLIS

[P. C. C. 52 Brudenell]

IN the name of god amen I Thomas Tallis of Est Grenewich in the Countie of Kent one of the gentlemen of her Maiesties Chappell beinge the twentieth day of August in the yeare of our Lord one thowsand fyve hundred eightie three whole in body of good and pfecte memorie Doe make and ordeyne this my last will and testament in manner and fourme followinge. First I bequeath my soule unto Allmightie god our Lorde and Saviour Jesus Christ the onely Redemer of the worlde and my body to be buried in the Church of Saincte Alphē wthin the aforesaide Est GreeneWiche and that there be given and distributed the daie of my buriall to the poore people of the same pishe fourtie shillinges in money or the value thereof in breade by the handes of those whome Joane my wief shall thincke good Also I will that the saide Joane my wief doe give or cause to be given after my deptime every Frydaye during her naturall lief sixe pence in monney or as muche breade as it cometh to to sixe poore people besides that I give unto my Cosen John Sayer dwelling in the Ile of Thanett wthin the aforesaide Countie of Kent fourty shillinges of good and lawfull monney of England Likewise I give unto Joane Peare my wieves sisters daughter forty shillinges Moreo^v I give and bequeath to my company the gentlemenn of her Maiesties Chappell towards their Feast three pounds Sixe shillinges eight pence Furthermore I give and bequeath to Joan my wieff my moyetie for the printing of musicall bookes songs and ruled pap during the terme of the yeares to come the which the Queenes maiestie gave ioyntly betweene M^r William Birde one of the gentlemen of her Maiests Chappell and mee And if it soe happen the saide Joane my wief to depte this worlde before the expiration of the yeares I will that the saide moyety duringe the yeares yet to come doe remaine to the use and profitt of Thomas Bird my godsonne the sonne of the aforesaide William Birde Yf yt please god to take to his m^cy the saide Thomas Birde my godsonne before the yeares are fully ended I will that the sayde moytye doe appteyne wholly to the use and dispositions of the aforesaide William Birde whilst the yeares doe last. The rest of all my goods my debtes being paide and funerall discharged I give fully and wholly moveables and unmoveables whatsoe^v unto Joane my wief whome I ordeyne and make my sole executrix of this my last will and Testament Also William Birde and Richard Cranwell gentlemen of her maiesties chappel my Overseers And for their paines taken herein I give to either of them twentie shillinges a peece In witnes whereof I have to theis apⁿts sett to my hand and seale the yeare and daie above written in the pⁿts of theise pties whose names are here subscribed By me Thomas Tallis. Alsoe whereas I have given afore in my will to my Cozen John Sayer forty shillinges my will is the same be made three poundes six shillinges eight pence And I will alsoe that Joane Peare shall have the forty shillinges which I gave her in my will made alsoe three poundes sixe shillinges eight pence And alsoe I will that my Overseers shall have twentie shillinges apeece more then is mentioned in my will Sealed and delyved as his last will in the p^rce of us underwritten By me Thomas Fryar by me William Birde (Proved 29 Nov. 1585).

THOMAS TALLIS

II

WILL OF JOANE TALLIS

[P. C. C. 54 Leicester]

IN the name of god amen the twelveth of June in the nine and twentithe yeare of the raigne of our soveraigne Ladye Elizabeth by the grace of god of England Fraunce and Ireland queene defendor of the faithe &c And in the yeare of our Lorde god one thousand five hundred eightie seaven I Joane Tallis of East Greenewiche in the Countie of Kent widowe late wife to Thomas Tallis somtimes one of the gen^t of her maiesties chappell now deceased beinge at this present in good helthe and perfecte memorie god be thanked for it and carryinge a mynde and purpose to dispose of theis small things whiche god hathe lent me in this worlde so that after my deathe no disquiet contention or dislyke may growe amongst my kinsfolke and frendes in or aboute the same or any parte therof and that every one maye accordinge to my intent and meaninge quietly enioye suche portion therof as I shall limitt and appoynte to him or them doe make and ordeyne this my last will and testament in manner and forme followinge First in the dutie and profession of a christian I humbly comend my sowle into the handes of almightie god creator redeemer and comforter of the wholl worlde steadfastly hopinge throughe the meritts passion and pretius blud-sheddinge of our Lord and saviour Jhesus christ to be made partaker of eternall life and coheier withe him in his fathers kingedome. Item I will that my bodye shall be buried in the highe channcell of the churche of Eeast Greenewiche aforesaide by the bodye of my late husband Thomas Tallis deceased Item I give and bequeath to M^r Anthony Roper esquier one guilte bowle with the cover therunto belonginge in respect of his good favors shewed to my late husband and mee Item I give and bequeathe to William Bird one of the gent of her maiesties chappell one greate guilte cuppe withe the cover for the same Item I give and bequeath to Thomas Birde sonne of William Birde aforesaide my husbandes god-sune thre silver spoones Item as well for as in consideration of the greate goodwill and frendshipp whiche was betwene my late husband and Richard Cranwall an other of the gentlemen of her maiesties chappell as also for and in consideration of the continuall and tender care he hathe had of me ever since my husbandes deathe I beinge then verye olde and unhable to take care for things my selfe whearin I have founde him to deale rather as a naturall childe towards me then otherwise I give and bequeathe to him the said Richard Cranwall one cupp guilte withe the cover therunto belonginge and one guilte bowle Item thre silver spoones Item one Bedsted standinge in the parlour and five curteynes belonginge to the same one featherbed one bowlster twoe pillowes fower pillowbeers twoe ruggs one coverlett of tapisterie of the storye of a shepheard twoe fustian blanketts thre payer of hollande sheets and twoe payer of flaxen sheets of myne owne spyninge Item a wooll mattrice being in the same parlour Item twoe tableclothes of flaxen the one longe and the other shorter a longe flaxen towell and a shorter syx flaxen napkins the one of Venice and the other of flaxen one bason and ewer of pewter standinge uppon the same cupborde by the chimnye with twoe cupbord clothes belonginge to the same the same cupbord one courte table standinge behinde the parlor dore withe a cupborde cloth therto belonginge Item one chiste of firr standinge in the same parlor by the bedside Item the paynted clothes hanginge and being in the

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parlour Item one longe table withe the frame and twoe venice carpetts belonginge to the same fower ioyned stooles six cushions of greene clothe twoe velvett cushions twoe wrought cushions of needle worke one window curteyne in the parlour and one scrine Item the settells and waynscott two landirons twoe creepers one payer of tongs one fyre shovell fower flower potts of pewter Item a barred chest with twoe locks standinge in the chamber wheare I nowe lye withe a square table with a cupbord in the same standinge in the same chamber Item a close chayer of ioyned worke in the same chamber Item one brasse pott twoe spitts Item the greatest ketell savinge one Item an other kettell somewhat lesser then that. Item a cuple of bell candle senks a cupple of plates a brode plate and a lesser item a wine quarte and a wine pynte of the new fashion makinge Item one greate charger twoe platters five dishes twoe sowcers and twoe poringers Item I give and bequeathe fortie shillings to be bestowed in bread and to be bestowed in bread and to be distributed amongst the pore uppon the daye of my buriall by the discretion of my executors and overseers Item I give and bequeathe for discharginge of the churche duties twentie shillings Item to be bestowed uppon a diñer for my neighbors and lovinge frendes uppon the daye of my buriall fortie shillings Item I give to M^r William Birde M^r Richard Cranwall and M^r Justice Greames my overseers xl^s a peece for their paines takinge Item I give and bequeathe to the hospitall provided for the pore in Greenew^{ch} and the pore therin beinge x^s yearly for ever v^s therof to be paide out of the house I now dwell in and v^s out of the housse whearin Thomas Palmer now dwellethe which Richard Cranwell hathe of my gifte which house also I give and bequeathe to the said Richard his heiers and assignes for ever by this my Last will and testament Item I give and bequeathe the rest of all my goodes moveables and immoveables herein before not bequeathed to my coozen Joane Payre Item I give and bequeathe the howse whiche I now dwell in w^{ch} I lately purchased of M^r Lambert to the said Joane Payer for and duringe her naturall life and after her decease to her son Frannces and the heiers of his bodye lawfully begotten and for default of such issue the remainder to Elizabethe daughter of the saide Joane and the heiers of her bodye lawfully begotten and for default of such issue to the residue of the children of the saide Joane successively accordinge to their age and prioritie and to the heiers of their bodyes lawfully begoten and for default of suche issue the remainder to the saide William Birde one of the gentlemen of her maiesties chappell and his heiers and assignes for ever Item of this my Last will and testament I doe ordeyne constitute and appoynte my sayde cosen Joane Paire my sole executrix And overseers therof they before named William Bird Richard Cranwall and M^r Justice Greames Provided alwayes that if the saide Joane Payer my executrix of this my Last will and testament doe not within one monethe next after my deathe prove fulfill keepe and performe this my Last will and testament in all poyntes accordinge to the tenor purport and trew meaninge hereof that then all the power libertie and authoritie unto her given as executrix by this my Last will and testament shall surcease and become utterly voyde and of none effect to all intents and purposes and that then and from thenceforthe all and every Legacie and Legacies bequest and bequests to her or her children any of them by this my last will and testament given or bequeathed shall remaine and be utterly (? forfeit) thenceforthe the saide house wherein I now dwell shall remaine and be to the saide William Birde Richard Cranwall and M^r Justice Greames their heiers and assignes to sell and dispose the same as they thinck good for the payment of my debts and legacies accordinge to my appointment

THOMAS TALLIS

in this my last will and testament whom also imediatly after such defaulte made by my cosen Joane Paire as aforesaide I doe appoynt make and ordeyne my executors of this my last will and testament to see the same performed in all poynts accordinge to the purporte trew meaninge and intent hereof In witnes whearof I the saide Joane Tallis to theis presents have sett to my hand and seale the daye and yeare first above written This is m̄ris Tallis marke Sealed and delivered as the last will and testament of the sayde m̄ris Tallis in presence of us Richard Cranwall Thomas Palmer This is Richard Yeomans marke John Browne (Proved 10 June 1589 by Joane Paier executrix)

III

[Hatfield House C. P., 160, 134]

To the quenes most excellent Ma^{tie}/

Moste humblie beseache yo^r Ma^{tie} yo^r poore serv^{ants} Thomas Tallis, and William Birde gent of yo^r highnes chappell. That whereas the said Thomas Tallis is now verie aged and hath served yo^r Ma^{tie} and yo^r Royall ancestors these fortie yeres, and hadd as yet never anie manner of preferment (except onely one lease w^h yo^r Ma^{tie} late deare syster quene Marie gave him, which lease being now the best pte of his lyvinge is wthin one yere of expira^{cō}n, and the reason thereof by yo^r Ma^{tie} graunted on unto another: And also for that the saide William Birde beinge called to yo^r highnes s^{ervice} from the cathedrall church of Lincolne where he was well settled is now through his greate charge of wief and children into debt & greate necessitie, by reason that by his dailie attendaunce in yo^r Ma^{tie} saide service, he is letted from reapinge such cōmodityte by teachinge as heretofore he did & still might have done to the greate releiff of him self and his poore famylie: And further where yo^r Ma^{tie} of yo^r princely goodnes, entendinge the benefitt of us your said poore s^{erv}ants did geve unto us about 11^o yeres past a lycense for the printinge of musicke. So it is moste gracyous sovereigne that the same hath fallen oute to oure greate losse and hindaunce to the value of two hundred markes at the least. It might therefore please yo^r Ma^{tie} of yo^r moste abundant goodnes, for the bettar releavings of our poore estates To graunte unto us wthoute Fyne a lease in rev^{cō}n for the terme of xxi^{ti} yeres of the yerely rent of xxx^{li} to the ten^{ente} use. So shall we most dutifullie praie unto almightie god for the prosperous preservacōn of your Ma^{tie} longe to Reigne over us

Endorsed.

At Grenewiche xxvii Junii 1577

It then pleased her Ma^{tie} to signify her pleasure that thies peticoners in cōsideracon of their good service don to her highnes shold have (w^{out} fine) a lease for xxi^{te} yeres of lande in possession or Rev^{sion}, not exceding the yerely rent of xxx^{li} they abyding suche order as shold be taken by the L. Thres. or S^r Walter Mildmay Knight for the behoof of the ten^{ants} in possession

Thomas Selford

Address.

The humble suite of Thomas Tallis and William Birde gent of yo^r Ma^{tie} chappell for a lease in rev^{cō}n wthoute fyne of the yerely value of xxx^{lii} to the ten^{ants} use in considera^{cō}n of service.

DETAILS OF MSS. AND PRINTED BOOKS CONSULTED FOR THIS VOLUME

MISSA SALVE INTEMERATA

Peterhouse MSS. 40. f. 103 v ; 41. f. 95 ; 31. f. 115 ; 32. f. 89.

The tenor voice is wanting from the MSS., and has been supplied by the Editors, who have incorporated the Tenor from the Motet *Salve Intemerata* wherever available, as follows :

- Gloria.* i. Laudamus te. *Annae mulieris.*
ii. Gracias agimus. *Pro peccatis.*
iii. Iesu Christe. *Quidem ex Patre.*
iv. Qui tollis peccata mundi, suscipe. *Secundum humanitatem.*
v. Qui sedes. *Ut peccatorum.*
vi. Quoniam tu solus. *Atque apud Spiritum.*
vii. Christe, cum Sancto. *Sine fine.*

- Credo.* i. Visibilium omnium. *Annae mulieris.*
ii. Et ex Patre. *Et dum eum.*
iii. Ex Maria. *Apud Deum.*
iv. Et ascendit. *Teque in regno.*

Sanctus. Osanna. *Et corpore.*

Agnus.

- (2) i. Agnus Dei. *Annae mulieris.*
ii. Miserere. *Intercessione.*
(3) iii. Qui tollis. *Laudare mereamur.*
iv. Dona nobis. *Amen.*

MASS FOR FOUR VOICES

B.M. Add. MSS. 17802-5, ff. 72 v, 68 v, 71, 66 v.

This Mass exhibits peculiarities of part-writing which make it especially regrettable that no other text has been found either to corroborate or to emend them. The Editors would, however, point out that instances of rather similar diatonic clashes occur in the works of Taverner, notably in the Mass *O Michael*.

QUI TOLLIS

Tenbury MSS. 341-4. ff. 60 v, 75 v, 62 v, 63 v.

This section from the Gloria of a lost Mass is stated by the Tenbury MSS. to be for '7 Voc.' One of the missing parts was certainly a bass part, as the Bassus Book is wanting

MANUSCRIPTS AND

from this set. The structure of the composition affords evidence that the other missing part was probably a Medius part.

ET EXPECTO RESURRECTIONEM

Tenbury MSS. 342-3. ff. 79 v, 64 ; and :

ET VITAM VENTURI

Tenbury MSS. 341-4. ff. 62, 79 v, 64, 65.

The close of the Gloria of the same lost Mass.

BENEDICTUS QUI VENIT

Tenbury MSS. 341-4. ff. 61, 76 v, 63, 64.

Also stated to be for '7 voc.' The Benedictus of the lost Mass.

QUI TOLLIS

B.M. Add. MSS. 18936, 7, 9. f. 10 v.

Wanting words.

DOMINE DEUS

B.M. Add. MSS. 18936, 7, 9. f. 10 v.

Wanting words.

MAGNIFICAT

B.M. Add. MSS. 17802-5. ff. 206 v, 206, 200, 189.

MAGNIFICAT AND NUNC DIMITTIS

Ch. Ch. MSS. 979-83. No. 62. ff. 61 v, 62 v, 65, 1 v, 58 v.

The Tenor has been supplied by the Editors.

ALLELUYA

B.M. Add. MSS. 17802-5. ff. 23, 21, 21, 21.

AUDIVI

Eighth Respond, Mattins, All Saints' Day.

B.M. Add. MSS. 17802-5. ff. 106, 101 v, 104 v, 98.

HODIE

First Respond, Mattins, Christmas Day.

B.M. Add. MSS. 17802-5. ff. 109 v, 105 v, 108, 101.

PRINTED BOOKS

IN PACE

Verse and Respond, Compline in Lent

B.M. Add. MSS. 17802-5. ff. 113, 107 v, 111, 103 v.

SANCTE DEUS

B.M. Add. MSS. 17802-5. ff. 223, 222, 214, 203.

LAMENTATIONS

I

Bodleian MSS. Mus. Sch. e. 1-5. ff. 37 v, 36, 36 v, 33 v, 33.

Ch. Ch. MSS. 979-83. No. 41. ff. 38, 40, 40 v, —, 37.

Peterhouse MSS. 44. f. P 3 v; 35. f. P 1; 37. f. N 3 v.

B.M. Add. MSS. 17792-6. ff. 169, 174, 174, 162 v, 166 v.

32377. f. 27 (C.T.).

Tenbury MSS. 341-4. ff. 26 v, 30 v, 28 v, 29 v.

II

Bodleian MSS. Mus. Sch. e. 1-5. ff. 38 v, 37 v, 37 v, 34 v, 34.

Ch. Ch. MSS. 979-83. No. 42. ff. 36 v, 38, 38 v, 35.

Peterhouse MSS. 44. f. P 2; 35. f. P 2; 37. f. N 3 (2).

B.M. Add. MS. 32377. f. 62 v (C.T.).

Tenbury MSS. 341-4. ff. 27 v, 31 v, 29 v, 30 v.

GAUDE GLORIOSA DEI MATER

Ch. Ch. MSS. 979-83. No. 119. ff. 101, 105, 106, 18 v, 96.

45. f. 27 (Gaude gloriosa . . . thronum).

Bodleian MSS. Mus. Sch. e. 423. f. 210 (C.T.).

B.M. Add. MS. 29246. f. 5 (Gaude Virgo . . . serviunt).

f. 18 v (Gaude gloriosa . . . thronum).

Roy. Mus. Lib. Baldwin MS. f. 155 v (Gaude gloriosa . . . thronum).

f. 156 v (Gaude Virgo . . . supplicamus).

R.C.M. MSS. 2035. f. 9 v (Gaude gloriosa . . . thronum).

Tenbury MSS. 354-8. f. 3 v (Gaude sancta . . . liberamur).

807-11. f. 7 v.

SALVE INTEMERATA VIRGO

Bodleian MSS. Mus. Sch. e. 1-5. ff. 28 v, 26 v, 26 v, 24, 24.

e. 423, f. 96 (C.T.).

Ch. Ch. MSS. 979-83. No. 46. ff. 42, 44, 44 v, —, 41.

Peterhouse MSS. 40. ff. 61, 84; 41. ff. 57 v, 78 (3); 31. ff. 68, 92 v; 32. ff. 55, 75 v.

M A N U S C R I P T S A N D

- B.M. Add. MSS. 4900. f. 66 *v* (Tu nimirum). (Med.)
 18936, 7, 9. f. 11 *v* (Annae mulieris).
 29246. f. 9 *v* (Annae mulieris and Per haec nos).
 f. 13 (Tu nimirum).
 34049. f. 33 (Cant.).
 Harl. MS. 1709. f. 46 *v*. (Med.)
 Roy. Mus. Lib. Baldwin MS. f. 158 *v* (Tu nimirum).
 f. 159 (Annae mulieris and Per haec nos).
 Tenbury MSS. 341-4. ff. 35 *v*, 39 *v*, 37 *v*, 38 *v*.
 342. f. 85 *v* (Annae mulieris).
 f. 86 *v* (Per haec nos).
 f. 92 *v* (Tu nimirum).
 354-8. f. 36 *v*.
 807-11. f. 10.
 R.C.M. MSS. 2035. f. 5 (Salve intemerata).
 f. 5 *v* (Annae mulieris).
 f. 6 (Per haec nos).
 f. 6 *v* (Tu nimirum).

AVE DEI PATRIS FILIA

- B.M. Add. MS. 29246. f. 2 (Ave plena gratia).
 f. 18 (Ave Dei).
 R.C. M. MSS. 2035. f. 7 (Ave Dei).
 f. 10 *v* (Ave Domini).
 f. 20 *v* (Ave plena gratia).
 Tenbury MSS. 342. f. 94 *v* (Ave Dei).
 f. 95 *v* (Ave Domini).
 f. 101 *v* (Esto nobis).
 354-8. f. 25 (Ave Dei).
 f. 26 (O gloriosissima).

Fragments (complete in themselves) from a lost motet in five parts.

The additional fragments on p. 168 are supplied from a set of part-books kindly lent by Sir A. L. Harmsworth, which came to the knowledge of the Editors too late for incorporation in the body of the motet.

AVE ROSA SINE SPINIS

- Peterhouse MSS. 41. f. 102; 31. f. 122 *v*; 32. f. 95 (Med., C.T., B.).
 B.M. Add. MSS. 29246. f. 5 *v* (Maria stella).
 f. 18 (Et benedictus).
 34049. f. 10 (Dominus tecum). (Cant.)
 f. 11 *v* (Per praegustum). (=C.T. transposed an octave higher).

PRINTED BOOKS

f. 12 v (Maria stella).
f. 13 (Gratia plena).
f. 13 v (O quam dulce).

R.C.M. MSS. 2035. f. 24 v (Ave rosa).
f. 43 v (Maria stella).
f. 44 v (Dominus tecum).

The complete framework of this incomplete motet in five parts is supplied by Pet. 41, 31, and 32 (Medius, Contratenor, and Bassus). B.M. Add. MS. 34049 probably represents the complete Cantus part, though the sections are not arranged in consecutive order. In all but two sections—*Maria stella* and *Dominus tecum*—it omits the words, which have been supplied by the Editors, who have also supplied the words to the Tenor in the section *Et benedictus*, where the Tenor only exists in the lute book, B.M. Add. MSS. 29246.

EUGE CAELI PORTA

Tenbury MSS. 354–8. f. 12 v.

ABSTERGE DOMINE

Cantiones. 1575. No. ii.
Bodleian MSS. Mus. Sch. e. 1–5. ff. 61 v, 61, 61, 59 v, 55.
B.M. Add. MS. 29247. f. 10 v.

CANDIDI FACTI SUNT

Cantiones. 1575. No. xxii.
Ch. Ch. MSS. 984–8. No. 21. ff. 23, 22, 21, 20 v, 21.
B.M. Add. MSS. 30480–4. ff. 63 v, 68 v, 63 v, 65 v, 11.

DERELINQUAT IMPIUS

Cantiones. 1575. No. xiii.
Tenbury MSS. 341–4. ff. 20, 24, 22, 23.

ILLAE DUM PERGUNT CONCITAE

Cantiones. 1575. No. xvi.

IN IEIUNIO ET FLETU

Cantiones. 1575. No. xxvi.

The Discantus book has one flat only in the signature.

IN MANUS TUAS DOMINE

Cantiones. 1575. No. iii.

MANUSCRIPTS AND

MIHI AUTEM NIMIS

Cantiones. 1575. No. vii.
B.M. Add. MS. 29247. f. 9.

The Tenor book has two flats in the signature for the first two lines (*tu nimis confortatus*); the Bassus book adds a second flat to the signature for the last two lines (from the fifth note of *nimis confortatus*).

MISERERE NOSTRI

Cantiones. 1575. No. xxxiv.

The ascription 'W. Birdi' in the Discantus book has given rise to an impression that the Discantus part is a 'pars ad placitum' added by Byrd to Tallis's motet. The structure of the composition affords no grounds for this belief. The Discantus part is in canon with the Contratenor, and with both Bass parts 'per arsin et thesin'. As the Cantiones of 1575 was a joint publication by these composers, it is reasonable to suppose that the ascription is due to a printer's error.

O NATA LUX DE LUMINE

Cantiones. 1575. No. viii.

The Superius book has one flat only in the signature.

O SACRUM CONVIVIUM

Cantiones. 1575. No. ix.
Bodleian MSS. Mus. Sch. e. 1-5. ff. 57, 57 v, 57, 55 v, 52 v.
Ch. Ch. MSS. 984-8. No. 42. ff. 42 v, 41 v, 39, 38 v, 41.
B.M. Add. MS. 29247. f. 8 v.

PROCUL RECEDANT SOMNIA

Cantiones. 1575. No. xx.

The signatures are as follows: Superius has one flat only; Discantus, two flats; Contratenor, one flat; Tenor, two flats in the first verse, one in the second; Bassus, two flats.

SALVATOR MUNDI

(i)

Cantiones. 1575. No. i.
Bodleian MSS. Mus. Sch. e. 1-5. ff. 58, 57 v, 58, 56, 53.
Ch. Ch. MSS. 984-8. No. 20. ff. 22 v, 21 v, 20 v, 20, 20 v.
B.M. Add. MSS. 22597-9. f. 22 v (Tenor).

The Superius book has only one flat in the signature.

PRINTED BOOKS

SALVATOR MUNDI

(ii)

Cantiones. 1575. No. xxi.

Ch. Ch. MSS. 984-8. No. 43. ff. 43, 42, 40, 39, 42.

SUSCIPE QUAESO DOMINE

Cantiones. 1575. No. xxvii.

Tenbury MSS. 341-4. ff. 61 v, 77 v, 63 v, 64 v.

VIRTUS HONOR ET POTESTAS

Cantiones. 1575. No. xv.

ADESTO NUNC PROPITIUS

Ch. Ch. MSS. 979-83. No. 87. ff. 81, 83 v, 85 v, —, 76 v.

Peterhouse MSS. 44. f. P 5 ; 45. f. 68 v ; 35. f. P 3 v ; 37. f. N 4.

Tenbury MSS. 341-4. ff. 21 v, 25 v, 23 v, 24 v.

DOMINE QUIS HABITABIT

Bodleian MSS. Mus. Sch. e. 1-5. ff. 35 v, 34, 34 v, 31 v, 31.

Ch. Ch. MSS. 979-83. No. 67. ff. 68 v, 69 v, 71 v, —, 54 v.

B.M. Add. MS. 29247. f. 30 v.

Tenbury MSS. 341-4. ff. 18 v, 22 v, 20 v, 21 v.

DUM TRANSISSET SABBATUM

Third Respond, Mattins, Easter Day

Bodleian MSS. Mus. Sch. e. 1-5. ff. 43 v, 42 v, 43 v, 40 v, 39.

Ch. Ch. MSS. 979-83. No. 21. ff. 17, 18 v, 19, —, 17 v.

B.M. Add. MS. 29247. f. 12 v.

Tenbury MSS. 341-4. ff. 20 v, 24 v, 22 v, 23 v.

389. f. 80 (C.T.).

HAEC DEUM CAELI DOMINUMQUE TERRAE

Ch. Ch. MSS. 979-83. No. 84. ff. 80, 82, 84, —, 75 v.

Tenbury MS. 341-4. ff. 22 v, 26 v, 24 v, 23 v. (Tu libens votis.)

HIC NEMPE MUNDI GAUDIA

Tenbury MSS. 341-4. ff. 23 v, 27 v, 25 v, 26 v.

The Quintus and Tenor have a flat in the signature. In the second verse a signature flat is added by the Contratenor also. The Bassus part has been supplied by the Editors.

MANUSCRIPTS AND

LAUDATE DOMINUM

Ch. Ch. MSS. 979-83. No. 40. ff. 35 v, 37, 37 v, —, 34 v.
Tenbury MSS. 341-4. ff. 14 v, 18 v, 16 v, 17 v.

LOQUEBANTUR VARIIS LINGUIS

Respond, First Vespers of Pentecost

Ch. Ch. MSS. 979-83. No. 106. ff. 93, 96, 97 v, 10 v, 87.
Roy. Mus. Lib. Baldwin MS. f. 61 v.

O SALUTARIS HOSTIA

Ch. Ch. MSS. 984-8. No. 19. ff. 22, 21, 20, 19 v, 20.
B.M. Add. MSS. 30480-4. ff. 74, 79, 73, 76, 12 v.
Tenbury MS. 389. f. 79 (C.T.).

Alternative version

B.M. Add. MSS. 22597. f. 37. (Tenor.)
29247. f. 12.
34049. f. 43 v. (Superius.)
Tenbury MSS. 341-4. ff. 21, 25, 23, 24.

QUIDAM FECIT CENAM MAGNAM

Ch. Ch. MSS. 979-83. No. 93. ff. 85, 88, 90, 3, 80.
The Tenor has been supplied by the Editors.

SOLEMNIS URGEBAT DIES

Ch. Ch. MSS. 979-83. No. 85. ff. 80 v, 82 v, 84 v, —, 75 v.
Tenbury MSS. 341-4. ff. 22 v, 26 v, 24 v, 23 v.

TU FABRICATOR OMNIUM

Ch. Ch. MSS. 979-83. No. 86. ff. 80 v, 83, 85, —, 76.
Tenbury MSS. 341-4. ff. 22, 26, 24, 25.

VIDETE MIRACULUM

Respond, First Vespers of Candlemas

Ch. Ch. MSS. 979-83. No. 147. ff. 133, 138 v, 137, 50 v, 125 v.

PRINTED BOOKS

REX SANCTORUM

B.M. Add. MSS. 18936, 7, 9. f. 11 v.
Wanting words.

SPEM IN ALIUM NUNQUAM HABUI

B.M. Add. MS. 29968, ff. 1-142.

B.M. Roy. Mus. Lib. MS.

Tenbury MS. 1270.

MS. belonging to Mr. John Brook, of Southport, Lancs.

Of these the last named is the oldest, dating from about 1610: it names Prince Henry, who died in 1612. It has therefore been taken by the Editors to be the best authority for the musical text. It is, however, an adaptation to English words, and is probably the original from which the B.M. Add. MS. and the Tenb. MS. have been copied. It appears to have belonged to Gresham College, of which Sir Frederick Bridge was Librarian, and, being in his house at the time of his death, was by an oversight included in the sale of his property and was bought by Mr. John Brook, who readily allowed the Editors to collate it.

Only the MS. in the Royal Music Library has the original Latin words, but it is a late score, probably early nineteenth century, copied from a lost original. The underlaying is in many cases so obviously faulty that the Editors have considered themselves free to alter it, occasionally varying the note values in order to produce the present text.

It is impossible now to recover the original which belonged to James Hawkins of Ely (see p. xx) and was already lost at the time of Hawkins's *History of Music*, but the variations of musical text in existing MSS. are very slight, and it is possible to arrive within reasonable distance of the original. As an instance of editorial variation it may be noted that the $\frac{6}{4}$ chord in bar 5 of p. 317 has been 'corrected' in the B.M. Add. MS. and the Tenbury MS.

WORDS OF MOTETS

LAMENTATIONS I

Incipit lamentatio Ieremiae prophetae.

Aleph. Quomodo sedet sola civitas plena populo? Facta est desolata quasi vidua domina gentium : princeps provinciarum facta est sub tributo.

Beth. Plorans ploravit in nocte, et lacrimae eius in maxillis eius : non est qui consoletur eam ex omnibus caris eius. Omnes amici eius spreverunt eam, et facti sunt ei inimici.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

II

De lamentatione Ieremiae prophetae.

Gimel. Migravit Iuda propter multitudinem servitutis : habitavit inter gentes, nec invenit requiem.

Daleth. Omnes persecutores eius apprehenderunt eam inter angustias : luget eo quod non sunt qui veniant ad solemnitatem. Omnes portae eius destructae, sacerdotes eius gementes, virgines eius squalidae, et ipsa oppressa amaritudine.

Heth. Facti sunt hostes eius in capite, inimici illius locupletati sunt : quia Dominus locutus est super eam propter multitudinem iniquitatum eius. Parvuli eius ducti sunt captivi ante faciem tribulantis.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

GAUDE GLORIOSA DEI MATER

Gaude gloriosa Dei Mater, Virgo Maria vere honorificanda, quae a Domino in gloria super caelos exaltata adepta es thronum.

Gaude Virgo Maria, cui angelicae turmae dulces in caelis resonant laudes : iam enim laetaris visione Regis cui omnia serviunt.

Gaude concivis in caelis sanctorum, quae Christum in utero illaesa portasti : igitur Dei Mater digne appellaris.

Gaude flos florum, speciosissima, virga iuris, forma morum, fessi cura, pes labentis, mundi lux, et peccatorum refugium.

Gaude Virgo Maria, quam dignam laude celebrat ecclesia, quae Christi doctrinis illustrata te Matrem glorificat.

Gaude Virgo Maria, quae corpore et anima ad summum provecta es palacium : et, ut auxiliatrix et interventrix pro nobis miserrimis peccatoribus, supplicamus.

Gaude Maria, intercessorum adiutrix et damnandorum salvatrix celebranda.

WORDS OF MOTETS

Gaude sancta Virgo Maria, cuius prole¹ omnes salvamur a perpetuis inferorum suppliciis, et a potestate diabolica liberati.

Gaude Virgo Maria, Christi benedicta Mater, vena misericordiae et gratiae : cui supplicamus ut nobis pie clamantibus attendas, itaque tuo in nomine mereamur adesse caelorum regnum. Amen.

¹ *al.* prece.

SALVE INTEMERATA VIRGO

Salve intemerata Virgo Maria, Filii Dei Genetrix, prae ceteris electa virginibus : quae ex utero tuae matris Annae, mulieris sanctissimae, sic a Spiritu Sancto tum sanctificata tum illuminata fuisti, munitaque tantopere Dei omnipotentis gratia, ut usque ad conceptum Filii tui, Domini nostri Iesu Christi, et dum eum conciperes, ac usque ad partum, et dum eum pareres, semperque post partum, virgo omnium quae natae sunt castissima incorruptissima et immaculatissima et corpore et animo tota vita permanseris.

Tu nimirum universas alias longe superasti virgines sincera mentis impollutae conscientia, quotquot vel adhuc fuerunt ab ipso mundi primordio, vel unquam futurae sunt usque in finem mundi.

Per haec nos praecellentissima gratiae caelestis dona tibi, Virgo et Mater Maria, prae ceteris omnibus mulieribus et virginibus a Deo singulariter infusa, te precamur, quae miseriis mortalibus misericors patrona es, ut pro peccatis nostris nobis condonandis intercedere digneris apud Deum Patrem omnipotentem eiusque Filium Iesum Christum, secundum divinitatem quidem ex Patre ante omnia saecula genitum, secundum humanitatem autem ex te natum ; atque apud Spiritum Sanctum, ut, peccatorum nostrorum maculis tua abstersis intercessionem, tecum, sancta Virgo, semper congaudere, teque in regno caelorum sine fine laudare mereamur. Amen.

AVE DEI PATRIS FILIA

Ave Dei Patris filia nobilissima, Dei Filii Mater dignissima, Dei Spiritus sponsa venustissima, Dei Unius et Trini ancilla subiectissima.

Ave Domini filia singulariter generosa, Domini mater singulariter gloriosa, Domini sponsa singulariter speciosa, Domini ancilla singulariter obsequiosa.

Ave plena gratia, poli regina, misericordiae mater, meritis praeclara, mundi domina a patriarchis praesignata, imperatrix inferni a prophetis praeconizata.

Esto nobis via recta
Ad aeterna gaudia,
Ubi pax est et gloria,
O gloriosissima
Semper Virgo Maria. Amen.

WORDS OF MOTETS

AVE ROSA SINE SPINIS

Ave rosa sine spinis,
Tu quam Pater in divinis
Maiestate sublimavit,
Et ab omni vae purgavit.

Maria stella dicta maris,
Tu a nato illustraris
Luce clara deitatis,
Qua praefulges cunctis natis.

Gratia plena te perfecit
Spiritus Sanctus, dum te fecit
Vas divinae bonitatis
Et totius pietatis.

Dominus tecum miro pacto
Verbo in te carne facto
Opere trini Conditoris :
O quam dulce vas amoris.

Benedicta tu in mulieribus,
Hoc testatur omnis tribus,
Caeli fantur te beatam,
Super omnes exaltatam.

Et benedictus fructus ventris tui,
Quo nos dona semper frui
Per praegustum hic internum,
Et post mortem in aeternum.

Hunc, Virgo, salutis sensum,
Tuae laudis gratum pensum,
Conde tuo sinu pia,
Clemens sume, O Maria. Amen.

EUGE CAELI PORTA

Euge caeli porta, quae nunc aperta veritatis lumen, ipsum solem iustitiae, indutum carne ducis in orbem.

ABSTERGE DOMINE

Absterge, Domine, delicta mea quae inscieniter iuvenis feci, et ignosce poenitenti : nam tu es Deus meus, tibi soli fidit anima mea : tu es salus mea : dolorem meum testantur lacrimae meae : sis memor, Domine, bonae voluntatis tuae : nunc exaudi preces meas, et serviet per aevum tibi spiritus meus. Amen.

WORDS OF MOTETS

CANDIDI FACTI SUNT

Candidi facti sunt Nazaraei eius. Alleluia.
Splendorem Deo dederunt. Alleluia.
Et sicut lac coagulati sunt. Alleluia.

DERELINQUAT IMPIUS

Derelinquat impius viam suam, et vir iniquus cogitationes suas, et revertatur ad Dominum :
et miserebitur eius : quia benignus et misericors est, et praestabilis super malitia
Dominus Deus noster.

ILLAE DUM PERGUNT CONCITAE

Illae dum pergunt concitae
Apostolis hoc dicere,
Videntes eum vivere
Osculantur pedes Domini.

Claro paschali gaudio,
Sol mundo nitet radio,
Cum Christum iam Apostoli
Visu cernunt corporeo.

Rex Christe clementissime,
Tu corda nostra posside,
Ut tibi laudes debitas
Reddamus omni tempore.

Gloria tibi, Domine,
Qui surrexisti a mortuis,
Cum Patre et Sancto Spiritu
In sempiterna saecula. Amen.

IN IEIUNIO ET FLETU

In ieiunio et fletu orabant sacerdotes, Parce, Domine, parce populo tuo, et ne des hereditatem tuam in perditionem : inter vestibulum et altare plorabant sacerdotes, dicentes,
Parce populo tuo.

IN MANUS TUAS DOMINE

In manus tuas, Domine, commendo spiritum meum : redemisti me, Domine Deus veritatis.

MIHI AUTEM NIMIS

Mihi autem nimis honorati sunt amici tui, Deus : nimis confortatus est principatus eorum.

WORDS OF MOTETS

MISERERE NOSTRI

Miserere nostri, Domine, miserere nostri.

O NATA LUX DE LUMINE

O nata lux de lumine,
Iesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.

Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.

O SACRUM CONVIVIUM

O sacrum convivium,
In quo Christus sumitur,
Recolitur memoria
Passionis eius.

Mens impletur gratia,
Et futurae gloriae
Nobis pignus datur.

PROCUL RECEDANT SOMNIA

Procul recedant somnia
Et noctium fantasmata,
Hostemque nostrum comprime,
Ne polluantur corpora.

SALVATOR MUNDI

Salvator mundi, salva nos, qui per crucem et sanguinem redemisti nos: auxiliare nobis te deprecamur, Deus noster.

SUSCIPE QUAESO DOMINE

Suscipe, quaeso Domine, vocem confitentis: scelera mea non defendo: peccavi, peccavi,
Deus miserere mei: dele culpas meas gratia tua.
Si enim iniquitates recordaberis, quis sustineat? quis enim iustus qui se dicere audeat sine
peccato esse? nullus est enim mundus in conspectu tuo.

WORDS OF MOTETS

VIRTUS HONOR ET POTESTAS

Virtus honor et potestas et imperium sit Trinitati in Unitate, Unitati in Trinitate, in perenni saeculorum tempore.

ADESTO NUNC PROPITIUS

Adesto nunc propitius,
Et parce supplicantibus :
Tu dele nostra crimina,
Tu tenebras illumina.

Te, reformator sensuum,
Votis precamur cordium,
Ut puri castis mentibus
Surgamus a cubilibus.

Deo Patri sit gloria
Eiusque soli Filio
Cum Spiritu Paracleto
Et nunc et in perpetuum. Amen.

DOMINE QUIS HABITABIT

Domine, quis habitabit in tabernaculo tuo ? aut quis requiescet in monte sancto tuo ?
Qui ingreditur sine macula, et operatur iustitiam : qui loquitur veritatem in corde suo.
Qui non egit dolum in lingua sua, nec fecit proximo suo malum, et opprobrium non accepit
adversus proximos suos.
Ad nihilum deductus est in conspectu eius malignus : timentes autem Dominum glorificat.
Qui iurat proximo suo, et non decipit : qui pecuniam suam non dedit ad usuram, et munera
super innocentem non accepit :
Qui facit haec, non movebitur in aeternum.

DUM TRANSISSET SABBATUM

Dum transisset Sabbatum, Maria Magdalena et Maria Iacobi et Salome emerunt aromata ut
venientes ungerent Iesum. Alleluia.

HAEC DEUM CAELI

Haec Deum caeli Dominumque terrae
Virgo concepit peperitque Virgo,
Atque post partum meruit manere
Inviolata.

WORDS OF MOTETS

Tu libens votis, petimus precantes,
Regis aeterni Genetrix, faveto,
Clara quae celsi renitens Olympi
Regna petisti.

HIC NEMPE MUNDI GAUDIA

Hic nempe mundi gaudia
Et blandimenta noxia
Caduca rite deputans
Pervenit ad caelestia.

Ob hoc precatu supplici
Te poscimus piissime,
In hoc triumpho martiris
Dimitte noxam criminis.

LAUDATE DOMINUM

Laudate Dominum omnes gentes: laudate eum omnes populi.
Quoniam confirmata est super nos misericordia eius: et veritas Domini manet in aeternum.
Gloria Patri, et Filio, et Spiritui Sancto: Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.

LOQUEBANTUR VARIIS LINGUIS

Variis linguis Apostoli. Alleluia.
Magnalia Dei. Alleluia.

O SALUTARIS HOSTIA

O salutaris hostia,
Quae caeli pandis ostium,
Bella premunt hostilia,
Da robur, fer auxilium.

QUIDAM FECIT CENAM MAGNAM

Quidam fecit cenam magnam, et misit servum suum hora cenae dicere invitatis ut venirent :
quia parata sunt omnia.

WORDS OF MOTETS

SOLEMNIS URGEBAT DIES

Solemnis urgebat dies
Quo mystico septemplici
Orbis volutus septies
Signat beata tempora.

De Patris ergo lumine
Decorus ignis almus est,
Quo fida Christi pectora
Calore verbi compleat.

Sit laus Patri cum Filio,
Sancto simul Paracleto,
Nobisque mittat Filius
Charisma Sancti Spiritus. Amen.

TU FABRICATOR OMNIUM

Tu fabricator omnium
Discretor atque temporum
Fessa labore corpora
Noctis quiete recrea.

Te deprecamur supplices
Ut nos ab hoste liberes,
Ne valeat seducere
Tuo redemptos sanguine.

Gloria tibi, Domine,
Qui surrexisti a mortuis,
Cum Patre et Sancto Spiritu
In sempiterna saecula. Amen.

VIDETE MIRACULUM

Videte miraculum Matris Domini : concepit virgo virilis ignara consortii, stans onerata nobili onere Maria : et matrem se laetam cognoscit, quae se nescit uxorem.

SPEM IN ALIUM NUNQUAM HABUI

Spem in alium nunquam habui praeter in te, Deus Israel : qui irasceris et propitius eris, et omnia peccata hominum in tribulatione dimittis. Domine Deus, Creator caeli et terrae, respice humilitatem nostram.

THOMAS TALLIS

c. 1505 - 1585

MASS

SALVE INTEMERATA

GLORIA

CONTRATENOR

BASSUS

Et in terra pax ho-mi-ni-bus bo-næ volun-ta-

Et in terra pax ho-mi-ni-bus bo-næ volun-

TRIPLEX

TENOR

Lau-da-mus te. Be-ne-di-ci-mus

-ta - - -tis.

Lau-da-mus te. Be-ne-di-ci-mus

-ta - - -tis.

MEDIUS

te. Ad-o-ra-mus te. Glo-ri-fi-ca-mus

Glo-ri-fi-ca-

Ad-o-ra-mus te. Glo-ri-fi-ca-mus te,

te. Ad-o-ra-mus te, ad-o-ra-mus te. Glo-

te. Gra - ti-as a - gi-mus ti - bi pro - pter

- mus te. Gra - ti-as a - gi-mus ti - bi

glo - ri-fi-ca - mus te. Gra - ti-as a - gi-mus ti - bi pro -

- ri-fi-ca - mus te. Gra - ti-as a - gi-mus ti -

Gra - ti-as a - gi-mus ti - bi

ma - gnam glo - ri-am tu - am,

pro - pter ma - gnam glo - ri-am tu - am, pro - pter

- pter ma - gnam glo - ri-am tu - am, pro - pter ma - gnam glo - ri-am tu -

- bi pro - pter ma - gnam glo - ri-am tu -

pro - pter ma - gnam glo - ri-am, pro - pter ma - gnam glo - ri -

pro - pter ma - gnam glo - ri-am tu - am. Do - mi-ne De - us, Rex cæ -

ma - gnam glo - ri-am tu - am. Do-mi-ne De - us, Rex cæ-le - stis,

- am. Do - mi-ne De - us, Rex cæ - le -

- am. Do - mi-ne De - us, Rex cæ - le - stis, De -

- am tu - am. Do - mi-ne De - us, Rex cæ - le -

-le - stis, De - us Pa - ter o - mni - po - tens. Do - mi - ne Fi -

De - us Pa - ter o - mni - po - tens. Do - mi - ne Fi - li

-stis, De - us Pa - ter o - mni - po - tens. Do - mi - ne Fi -

- us Pa - ter o - mni - po - tens.

-stis, De - us Pa - ter o - mni - po - tens.

-li u - ni - ge - ni - te

u - ni - ge - ni - te

-li u - ni - ge - ni - te, Do - mi - ne Fi - li u - ni - ge - ni -

Do - mi - ne Fi - li u - ni - ge - ni -

Do - mi - ne Fi - li u - ni - ge - ni -

le - su Chri - ste.

- su Chri - ste, le - su Chri -

-te le - su Chri - ste.

-te le - su Chri -

-te le - su Chri - ste, le - su

Do - mi - ne De - us, Do - mi - ne De - us, A - gnus De - i,

ste. Do - mi - ne De - us, Do - mi - ne De -

Do - mi - ne De - us, A - gnus De - i,

- ste. Do - mi - ne De -

Chri - ste. Do - mi - ne De - us, A - gnus De - i,

[illegible]

- li - us Pa - - - - - tris, Fi - li - us Pa - - - - -
 - tris, Fi - li - us Pa - - - - -
 - tris, Fi - li - us Pa - - - - -
 Fi - li - us Pa - - - - - tris,
 - li - us Pa - - - - - tris,

(f) add. 4: Pet. 40.

(2) add. 4: Pet. 31.

Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

no - bis. Qui tol - lis pec - ca - ta mun - di sus - ci - pe de -
Qui tol - lis pec - ca - ta mun - di

de - pre - ca - ti - o - nem no - stram. Qui
de - pre - ca - ti - o - nem no - stram. Qui se -

se - des ad dex - te - ram Pa - tris, mi - se - re - re no -

mi - se - re - re no - bis. Quo - ni - am tu - se - re - re no - bis. Quo - ni - am - re - re no - bis, mi - se - re - re no - bis. - tris, mi - se - re - re no - bis. - bis, mi - se - re - re no - bis.

so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - tu so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Do - mi - nus. Tu so -

- mus, le - su Chri -

- lus Al - tis - si - mus, le - su Chri - ste, le - su Chri -

- lus Al - tis - si - mus, le - su Chri - ste.

- lus Al - ti - si - mus, le - su Chri - ste. Cum

- ste. Cum San - cto Spi - ri - tu, in glo - ri - a De - i

- ste. Cum San - cto Spi - ri - tu, in glo - ri - a

Cum San - cto Spi - ri - tu, in glo - ri - a,

- ste. Cum San - cto Spi - ri - tu, in

San - cto Spi - ri - tu, in glo - ri - a De - i Pa -

Pa - - tris. A - - men.

De - i Pa - - tris. A - - men.

in glo - ri - a De - i Pa - - tris. A - - men.

glo - ri - a De - i Pa - - tris. A - - men.

- tris. A - - men.

CREDO

CONTRATENOR

BASSUS

Pa - trem o - mni - po - ten - tem, fa - cto - rem cæ - li et ter -

Pa - - - trem o - mni - po - ten - - - tem, fa - cto - rem

TRIPLEX

Vi - si - bi - li - um o - mni -

cæ - li et ter - - - ræ.

TENOR.

Vi - si - bi - li - um o - mni - um

- um et in - vi - - si - bi - li - - um. Et in u - num

Et in u - num Do - mi - num

et in - vi - - si - bi - li - - um. Et in u - num Do - mi - num

Do - - mi - num Ie - sum Chri - - stum, Fi - li - um De - i

Ie - sum Chri - - stum, Fi - - li - um De - i u - ni - ge - - ni - -

Ie - sum Chri - - stum, Fi - li - um De - i u - ni - ge - ni - -

u - ni - ge - ni - tum, Fi - li - um De - i u - ni - ge - ni -

MEDIUS.

- tum, Fi - li - um De - i u - ni - ge -

- tum, Fi - li - um De - i u - ni - ge - ni - tum.

- tum. Et ex Pa - tre na - tum an - te o - mni - a sæ - cu -

Et ex Pa - tre na - tum an - te

- ni - tum. Et ex Pa - tre na - tum an - te o -

Et ex Pa - tre na - tum an - te o - mni - a

Et ex Pa - tre na - tum an - te o - mni -

- la. De - um de De - o, De - um de De - o, lu - men de lu -

o - mni - a sæ - cu - la. De - um de De - o, lu -

- mni - a sæ - cu - la. De - um de De -

sæ - cu - la. De - um de De - o, De - um de De - o, lu -

- a sæ - cu - la. De - um de De - o, lu - men de

-mi-ne, lu - men de lu - mi -

- men de lu - mi - ne, lu - men de lu - (I) - mi-ne, De - um ve - rum

- o, lu - men de lu - - mi-ne, De - um ve - rum

- men de lu - mi - ne, De - um ve - rum

lu - mi-ne, lu - men de lu - mi-ne, De - um ve -

- ne, De-um ve - rum de De-o ve - ro.

de De-o ve - ro. Ge - ni-tum, non fa -

de De - o ve - ro.

- de De-o ve - ro. Ge - ni - tum, non fa - ctum,

- rum de De - o ve - ro. Ge -

Ge - ni - tum, non fa - ctum,

- ctum, ge - ni - tum, non fa - ctum, con-sub-stan -

Ge - ni - tum, non fa - ctum, con-sub-stan - ti -

ge - ni - tum, non fa - ctum,

- ni - tum, non fa - ctum, non fa - ctum, con-sub-

[illegible]

Musical score for the hymn "Qui propter nos homines, quem omnia facta sunt." The score is written for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are in Latin. The music is in G major (one sharp) and 4/4 time. The score is divided into four measures. The lyrics are: "sunt. Qui propter nos homines, a facta sunt. Qui propter nos homines, quem omnia facta sunt."

- mi - nes, et pro - pter no - stram sa - lu -
 qui pro - pter nos ho - mi-nes, et pro - pter no -
 nos ho - mi-nes, et pro - pter no - stram sa - lu -
 et pro - pter no - stram sa - lu - tem
 - mi - nes, et pro - pter no -

tem de-scen -

(I)

- stram sa - lu - tem de - scen -

- tem de-scen - - dit de

de-scen - - dit de

- stram sa - lu - tem de-scen - - dit de cæ

- dit de cæ - lis. Et in-car-na - tus

- dit de cæ - lis. Et in - car-na - tus

cæ - lis. Et in - car-na - tus

cæ - lis. Et in - car-na - tus

- dit de cæ - lis. Et in - car-na - tus

est de Spi - ri-tu San - cto

ex Ma - ri - a

est de Spi - ri-tu San - cto

ex Ma - ri - a

est de Spi - ri-tu San - cto

ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est: ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est, ex

ne: et ho - mo fa - ctus est. - gi - ne: et ho - mo fa - ctus est. - gi - ne: et ho - mo fa - ctus est. et ho - mo fa - ctus est. Ma - ri - a Vir - gi - ne: et ho - mo fa - ctus est.

Cru - ci - fi - xus e - ti - am pro no - Cru - ci - fi - xus e - ti - am pro no - Cru - ci - fi - xus e - ti - am pro

-bis: sub Pon - ti-o Pi - la - to pas - sus,
 -bis: sub Pon - ti-o Pi - la - to
 pro no - -bis: sub Pon - ti-o Pi - la -
 no - -bis: sub Pon - ti-o Pi - la -

et se - pul - tus est.
 pas - sus, et se - pul - tus est, pas - sus, et se - pul - tus est.
 -to pas - sus, et se - pul - tus
 -to pas - sus, et se - pul - tus est, pas - sus, et se - pul - tus

Et re - sur - re - xit ter - ti - a di - e, ter - ti - a di - e
 Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scri - p - tu -
 est. Et re - sur - re - xit ter - ti - a di - e
 est. Et re - sur - re - xit ter - ti - a di - e
 est. Et re - sur - re - xit ter - ti - a, ter - ti - a di - e se -

se - cun - dum Scri- ptu - ras. Et a - scen - dit in cæ - lum, -

cæ - lum: se - det ad dex - te - ram Pa - Et a - scen - dit in cæ - lum: se - det ad dex - te - lum, et a - scen - dit in cæ - lum: se - det ad dex - te - et a - scen - dit in cæ - lum: se - det ad dex - te -

tris. Et ex - spe - cto re - sur - re - cti - o - nem tris. Et ex - spe - cto re - sur - re - cti - tris. tris. tris. tris.

mor - tu - o - - rum. Et
 nem mor - tu - o - rum.
 Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o -
 Et ex - spe - cto re - sur - re - cti - o - nem mor - tu -
 Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o -

vi - tam ven - tu - ri sæ - cu - li, et vi - tam ven - tu - ri
 Et vi - tam ven - tu - ri sæ - cu - li, et
 - rum. Et vi - tam ven - tu - ri sæ - cu - li, et vi -
 - o - rum. Et vi - tam ven - tu - ri sæ - cu - li,
 - rum. Et vi - tam ven - tu - ri sæ - cu - li,

sæ - cu - li. A - men.
 vi - tam ven - tu - ri sæ - cu - li. A - men.
 - tam ven - tu - ri sæ - cu - li. A - men.
 et vi - tam ven - tu - ri sæ - cu - li. A - men.
 et vi - tam ven - tu - ri sæ - cu - li. A - men.

SANCTUS

CONTRATENOR

BASSUS

San - ctus, San - ctus, San -

San - ctus, San - ctus, San -

TRIPLEX

MEDIUS

TENOR

San - ctus, San - ctus, San -

San - ctus, San - ctus, San -

San - ctus, San - ctus, San -

San - ctus, San - ctus, San -

San - ctus

Do - mi - nus De - us Sa - ba -

San - ctus Do - mi - nus De - us Sa - ba -

San - ctus Do - mi - nus

Do - mi - nus De - us Sa - ba -

Ho-san-na in ex-cel-

- sis. Ho-san-na in ex-cel-sis. Ho-san-na

Ho-san-na in ex-cel-

- sis, in ex-cel-sis.

- sis. Ho-san-na in ex-

(I)

- sis, in ex-cel-

in ex-cel-

- cel - - sis, in ex-cel-

Ho-san-na in ex-cel-sis. Ho-san-na in ex-cel-

- na in ex-cel - sis, in ex-cel

- sis. Ho-san-na in ex-cel-sis. Ho-san-na in ex-cel-

- sis. Ho-san-na in ex-cel-

- sis. Ho-san-na in ex-cel-sis. Ho-san-na in ex-cel-sis.

- sis, in ex-cel-

- sis. Ho-san-na, Ho-san-na in ex-cel-sis.



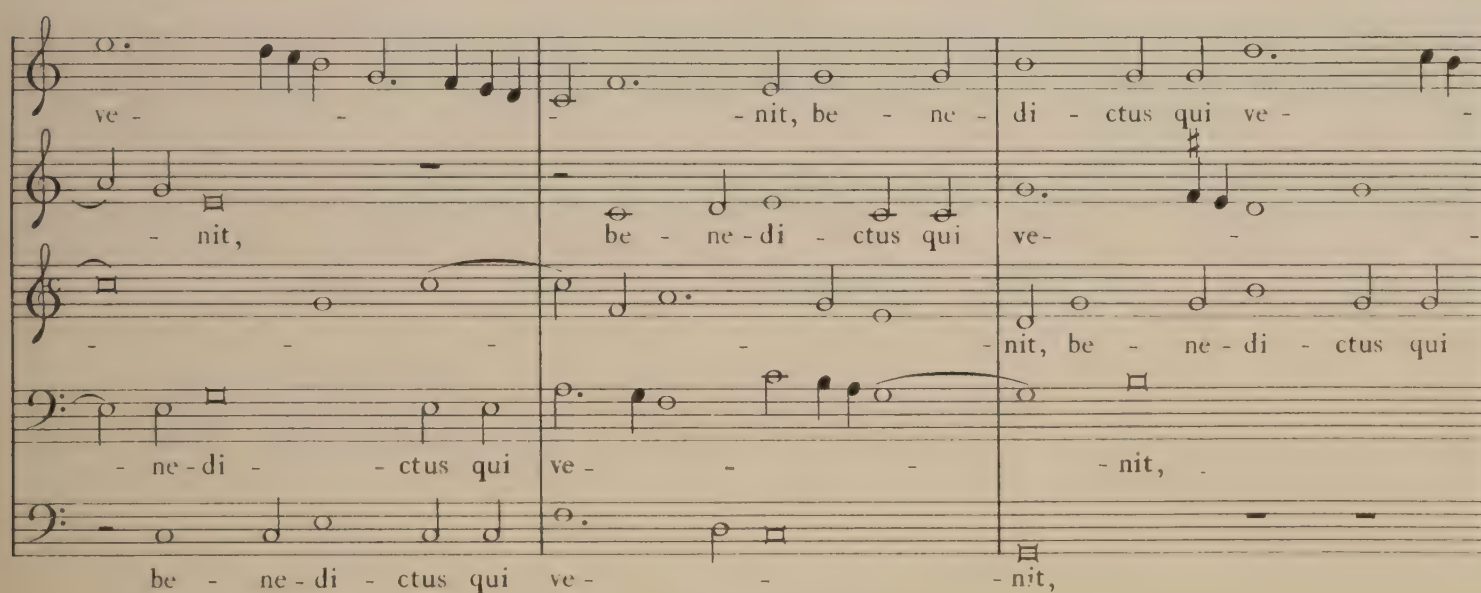
Be - ne - di - ctus qui

Be - ne - di - ctus qui ve -

Be - ne - di - ctus qui ve -

Be - ne - di - ctus qui ve - nit, be -

Be - ne - di - ctus qui ve - nit,



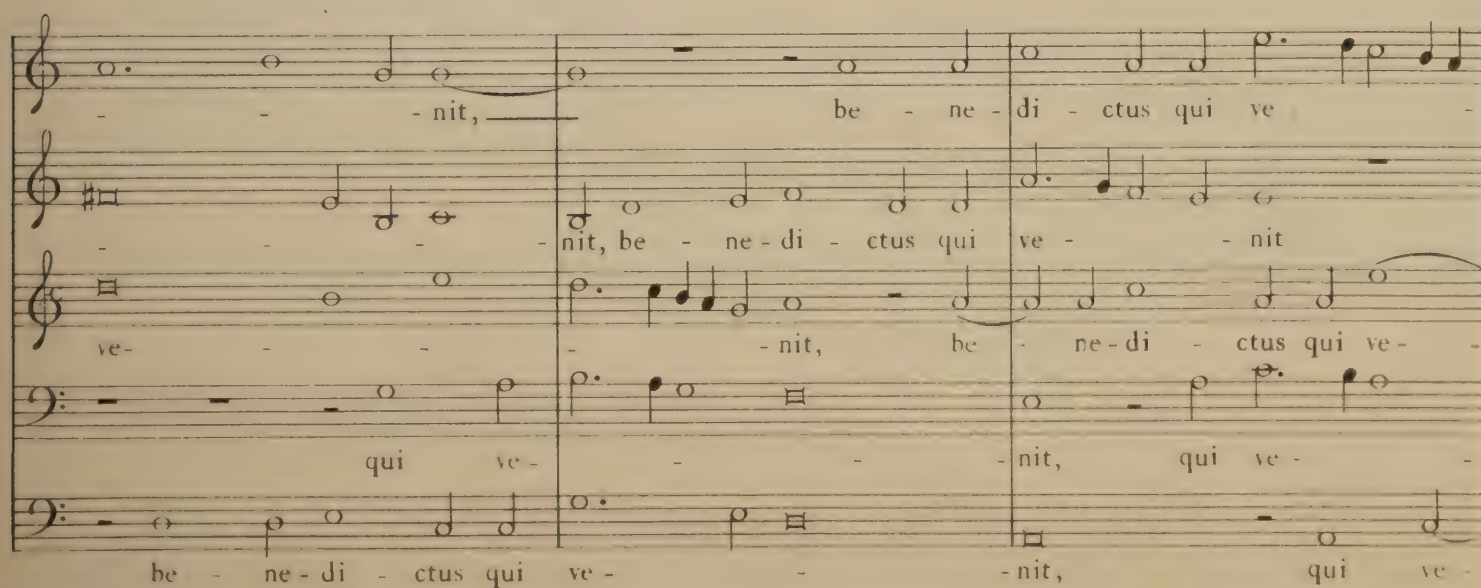
ve - nit, be - ne - di - ctus qui ve -

- nit, be - ne - di - ctus qui ve -

- nit, be - ne - di - ctus qui

- ne - di - ctus qui ve - nit,

be - ne - di - ctus qui ve - nit,



- nit, be - ne - di - ctus qui ve -

- nit, be - ne - di - ctus qui ve - nit

ve - nit, be - ne - di - ctus qui ve -

qui ve - nit, qui ve -

be - ne - di - ctus qui ve - nit, qui ve -

[illegible]

ni, in no - mi-ne Do - mi - ni, in no - mi-ne

in no - mi-ne Do - mi - ni,

- mi-ne Do - mi - ni, in no - mi-ne Do - mi - ni, in

- ni, in no - mi-ne Do - mi - ni, in no - mi-ne Do -

- mi-ne Do - mi - ni, in no - mi-ne Do - mi - ni, in no - mi-

[illegible]

ni. Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

in ex-cel - sis, Ho - san - na in ex - cel - sis, in ex-cel - sis.

- san - na in ex - cel - sis, in ex -
 - cel - sis. Ho - san - na
 - sis, in ex - cel -
 - sis, in ex - cel -
 - sis, in ex -

- cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - sa - na in ex - cel - sis.

AGNUS DEI

A - gnus De - i, A-gnus De - i, qui tol-lis pec-ca - ta mun -

A - gnus De - i, A - gnus De - i, qui tol - lis pec - di, A - gnus De - i, A - gnus De - i, qui

qui tol - lis pec - ca - ta mun - di: mi - se -
 - ca - ta mun - di: mi - se -
 - i, qui tol - lis pec - ca - ta mun - di: mi - se -
 qui tol - lis pec - ca - ta mun - di: mi - se -
 tol - lis pec - ca - ta mun - di: (I)

- di: mi - se - re - re no - bis, A - gnus
 - di: mi - se - re - re no - bis, A - gnus
 - re - re no - bis, A - gnus
 - re - re no - bis, mi - se - re - re no - bis,
 mi - se - re - re no - bis, mi - se - re - re no - bis,

- bis. A - gnus De - i, A - gnus De - i,
 - gnus De - i, A - gnus De - i, qui tol -
 De - i, A - gnus De - i, qui tol - lis pec - ca - ta
 - bis. A - gnus De - i,
 A - gnus De - i, qui tol -

qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di, mun -
 (1)
 - lis pec - ca - ta mun - di, pec - ca - ta mun -
 mun - di, pec - ca - ta mun - di,
 qui tol - lis pec - ca - ta mun - di, pec - ca - ta
 - lis pec - ca - ta mun - di, pec - ca - ta

- di: mi - se - re - re
 di: mi - se - re -
 mun - di: mi - se - re -
 mun - di: mi - se - re -
 mun - di: mi - se - re - re no

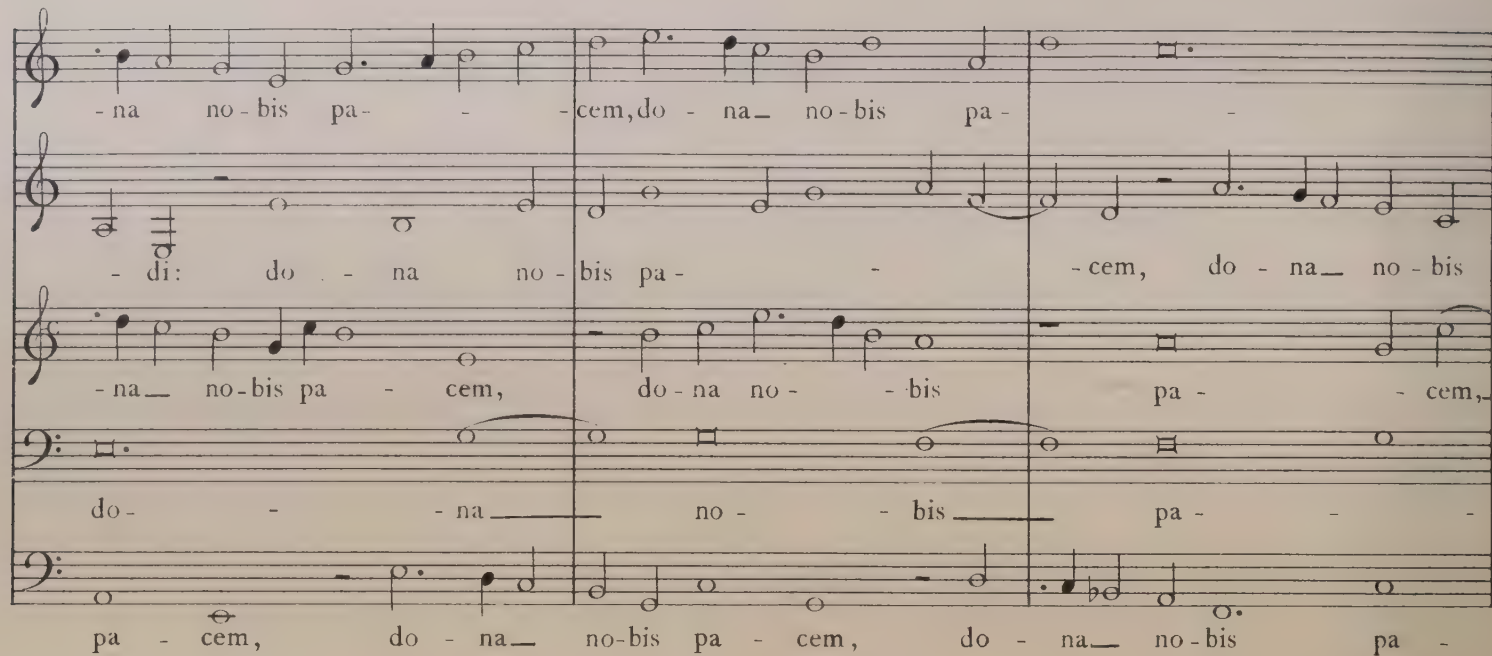
no -
 - re no
 - re no -

- - - - -
 - - - - -
 - - - - -
 - - - - -
 - - - - -

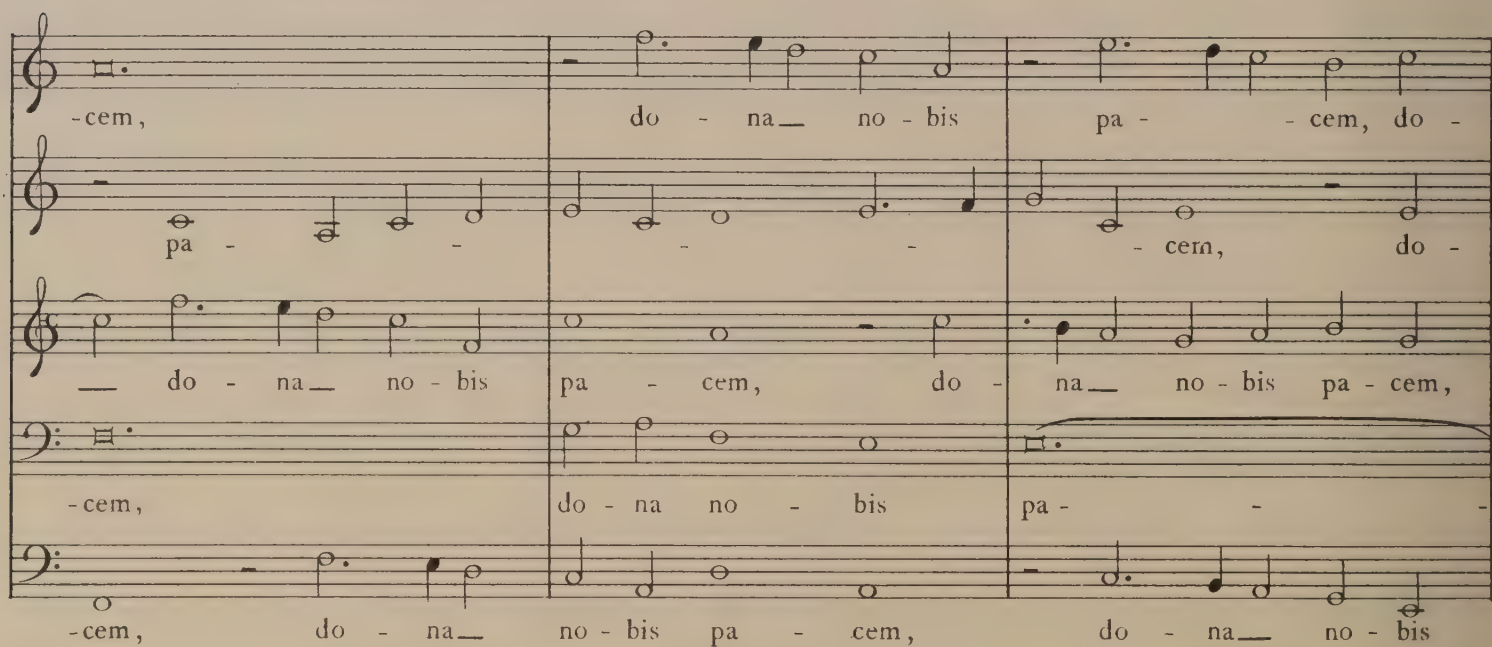
bis.
bis.
bis.
bis.

A - gnus De - i, qui tol - lis pec - ca -
 A - gnus De - i, qui tol - lis pec -
 A - gnus De - i, qui tol - lis pec - ca - ta mun -
 A - gnus De - i, qui tol - lis pec - ca - ta, qui
 A - gnus De - i, qui tol - lis pec - ca - ta, qui tol -


- ta mun - di: do -
 - ca - ta mun - di: do -
 - di, pec - ca - ta mun - di: do -
 tol - lis pec - ca - ta mun - di: do -
 - lis pec - ca - ta, pec - ca - ta mun - di: do - na - no bis



First system of musical notation. It consists of five staves. The lyrics are: - na no - bis pa - - - cem, do - na - no - bis pa - - - di: do - na no - bis pa - - - cem, do - na - no - bis - na - no - bis pa - cem, do - na no - - bis pa - - - cem, do - - - na - no - - bis pa - - - pa - cem, do - na - no - bis pa - cem, do - na - no - bis pa -



Second system of musical notation. It consists of five staves. The lyrics are: - cem, do - na - no - bis pa - - - cem, do - pa - - - cem, do - - - do - na - no - bis pa - cem, do - na - no - bis pa - cem, - cem, do - na no - bis pa - - - - cem, do - na - no - bis pa - cem, do - na - no - bis



Third system of musical notation. It consists of five staves. The lyrics are: - na - no - bis pa - - - cem, pa - - - cem. - na - no - bis pa - - - cem, pa - - - cem. pa - - - cem, pa - - - cem, do - na no - bis pa - cem. - - - cem, pa - - - cem. pa - cem, pa - - - cem.

MASS

FOR FOUR VOICES

GLORIA

MEDIUS

CONTRATENOR

TENOR

BASSUS

Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis. Lau -

-da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te. Glo -

-ri - fi - ca - mus te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus

pro - pter ma-gnam glo - ri-am tu -

ti - bi pro - pter ma - gnam glo - ri-am tu -

ti - bi pro - pter ma - gnam glo - ri-am tu -

pro - pter ma-gnam glo - ri - am tu -

- am. Do - mi - ne De - us, Rex cæ - le - stis, De - us

- am. Do - mi - ne De - us, Rex cæ - le - stis, De - us Pa - - ter

- am. Do - mi - ne De - us, Rex cæ - le - stis,

- am. Do - mi - ne De - us, Rex cæ - le - stis, De - us Pa - ter o -

Pa - ter o - mni - po - tens, De - us Pa - ter o - mni - po -

- o - mni - po - tens, De - us Pa - ter, De - us Pa - ter o - mni - po - tens, o -

De - us Pa - ter o - mni - po - tens, o - mni - po - tens, De - us Pa - ter

- mni - po - tens, De - us Pa - ter o - mni - po - tens, De - us Pa -

- tens. Do - mi - ne Fi - li u - ni - ge - ni - te le - su

o - mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te le - su Chri -

- ter o - mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te le -

Chri - ste, Do - mi - ne Fi - li u - ni -
 - su Chri - ste, Do - mi - ne Fi - li u - ni -

-ge - ni - te, u - ni - ge - ni - te, Je - su Chri - ste. Do - mi - ne De -
 Je - su Chri - ste. Do - mi - ne De -
 Fi - li u - ni - ge - ni - te, Je - su Chri - ste. Do - mi - ne
 -ge - ni - te, u - ni - ge - ni - te, Je - su Chri - ste. Do - mi - ne

- us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di,
 - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di, qui
 De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mu -
 De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun -

qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -
 tol - lis pec - ca - ta mun - di, mi - se - re - re no -
 - di, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -
 - di, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

(1) For this phrase cf. p. 38, n. 1.

-bis, mi-se-re-re no - bis. Qui tol-lis pec-ca-ta mun -

-bis, mi-se-re-re no - bis. Qui tol-lis pec-ca-ta mun -

-bis, mi-se-re-re no - bis. Qui tol - lis, qui tol-lis pec-

-bis, mi-se-re-re no - bis. Qui tol-lis pec-ca - ta, qui tol-lis pec-ca - ta

- di, sus-ci-pe de-pre-ca-ti-o-nem no-stram. Qui se-des ad

- di, sus-ci-pe de-pre-ca-ti-o-nem no-stram. Qui se-

-ca-ta mun - di, sus-ci-pe de-pre-ca-ti-o-nem no-stram. Qui se-des ad

mun - di, sus-ci-pe de-pre-ca-ti-o-nem no-stram. Qui se-

Qui se-des ad dex-te-ram Pa-tris, Pa-tris, Pa-tris,

Qui se-des ad dex-te-ram Pa-tris, Pa-tris, Pa-tris,

dex-te-ram Pa-tris, Pa-tris, Pa-tris,

-des ad dex-te-ram Pa-tris, Pa-tris, Pa-tris,

mi-se-re-re no-bis, Quo-ni-am tu so-lus san-

mi-se-re-re no-bis, Quo-ni-am tu so-lus san-

(1) mi-se-re-re no-bis, Quo-ni-am tu so-lus san-

mi-se-re-re no-bis, Quo-ni-am tu so-lus san-

mi-se-re-re no-bis, Quo-ni-am tu so-lus san-

-ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si -

-mus, le - su Chri - ste. Cum San-cto Spi - ri - tu, in

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa -

De - i Pa - tris. A - men.

CREDO

Pa - trem o-mni - po - ten - tem, fa-cto - rem cæ - li et ter - ræ,

Pa - trem o-mni - po - ten - tem, fa - cto-rem cæ - li et ter - ræ, vi - si - bi -

Pa - trem o-mni - po - ten - tem, fa - cto-rem cæ - li et ter - ræ,

Pa - trem o-mni - po - ten - tem, fa-cto - rem cæ - li et ter - ræ, vi - si -

vi - si - bi - li-um o - mni - um et in - vi - si - bi - li -

- li - um o - mni - um et in - vi - si - bi - li -

vi - si - bi - li-um o - mni - um et in - vi - si - bi - li -

- bi - li - um o - mni - um, o - mni - um et in - vi - si - bi - li -

- um. Et in u - num Do-mi-num le - sum Chri-stum, Fi-li-um De - i u - ni - ge -

- um. Et in u - num Do-mi-num.

- um. Et in u-num Do-mi-num le - sum Chri-stum, Fi-li-um De - i u - ni - ge - ni

- um. Et in u - num Do-mi-num.

(1) : B. M. Add. 17804.

(2) *C bis*: B. M. Add. 17805.

- ni - - tum. Et ex Pa - tre na-tum an - te o-mni-a sæ - cu - la. De - um de

Et ex Pa - tre na-tum an - te o - - mni - a sæ - cu - la. (1)

- tum. Et ex Pa - tre na-tum an - te o-mni-a sæ - cu - la. De - um de De -

Et ex Pa - tre na-tum an - te o - mni - a sæ - cu - la. De -

De - o, lu-men de lu - mi-ne, De-um ve - rum de De - o ve -

De-um de De - o, lu-men de lu - mi-ne, De-um ve-rum de De - o ve -

- o, lu - men de lu - mi-ne, De - um ve-rum de De - o ve -

- um de De - o, lu-men de lu - mi-ne, De-um ve-rum de De - o ve -

- ro. Ge - ni-tum non fa - ctum.

- ro. Ge - ni-tum non fa - ctum, con - sub-stan - ti - a-lem Pa - tri:

- ro. Ge - ni-tum non fa - ctum, con - sub-stan - ti - a-lem Pa -

- ro. Ge - ni-tum non fa - ctum, con - sub - stan - ti - a - lem Pa -

Qui propter nos

per quem o-mni-a fa-cta sunt. Qui propter nos ho - mi - nes, et pro-pter

- tri: per quem o-mni-a fa - cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter no - stram sa - lu -

- tri: per quem o - mni a fa - cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter

[illegible]

Et in car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a

Et in car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a

Et in car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a

Et in car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a

Vir - gi - ne, ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est, Ma - ri - a Vir - gi - ne, ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

est, fa - ctus est, et ho-mo fa - ctus est. Cru-ci-fi-xus e - ti

(I) For this phrase cf. p.33,n.1.

Cru-ci-fi-xus e - ti-am pro no - - bis: sub Pon - ti-o Pi - la -
 - fi-xus e - ti-am pro no - - bis: sub Pon - ti - o
 e - ti - am, cru-ci-fi-xus e - ti - am pro no - bis: sub Pon - ti - o
 - am, cru-ci-fi-xus e - ti - am pro no - - bis: sub Pon-ti - o Pi -

- to pas - sus et se -
 Pi - la - - to pas - sus
 Pi - la - - to pas - sus et se - pul - tus est, se - pul -
 - la - - to pa - sus et se - pul - tus est, pas - sus

- pul - tus est, se - pul - tus est, se - pul - tus est.
 et se - pul - tus est, se - pul - tus est, se - pul - tus est.
 - tus est, pa - sus et se - pul - tus est, se - pul - tus est.
 et se - pul - tus est, se - pul - tus est.

Et re - sur-re - xit ter-ti-a di - e, se-cun-dum Scri- ptu - ras. Et a -
 Et re - sur-re - xit ter-ti - a di - e, se-cun - dum Scri - ptu - ras. Et a -
 Et re - sur-re - xit ter-ti - a di - e, se-cun - dum Scri-ptu - ras. Et a -
 Ei re - sur-re - xit ter-ti - a di - e, se-cun - - dum Scri - ptu - ras. Et a -

(1) ♩ for ♩: B. M. Add. 17804.

(2) ♩ for ♩: B. M. Add. 17805.

et vi-tam ven-tu - ri,

(2) et vi-tam ven-tu -

- tu - ri sæ -

- cu-li,

et vi tam ven tu -

- li, sæ - cu-li, sæ -

- cu-li, et vi-tam ven - tu -

- ri

et vi-tam ven-tu-

sæ - cu - li.

A - men.

- ri sæ - cu - li.

A - men.

sæ - cu - li.

A - men.

- ri sæ - cu - li.

A - men.

SANCTUS

San - ctus,

San - ctus,

San - ctus,

San - ctus,

San - ctus,

San - ctus,

San - ctus,

San - ctus,

Do - mi-nus De-us Sa - ba - oth,

(4) Do - mi-nus De-us Sa - ba - oth,

Do - mi-nus De-us Sa - ba - oth,

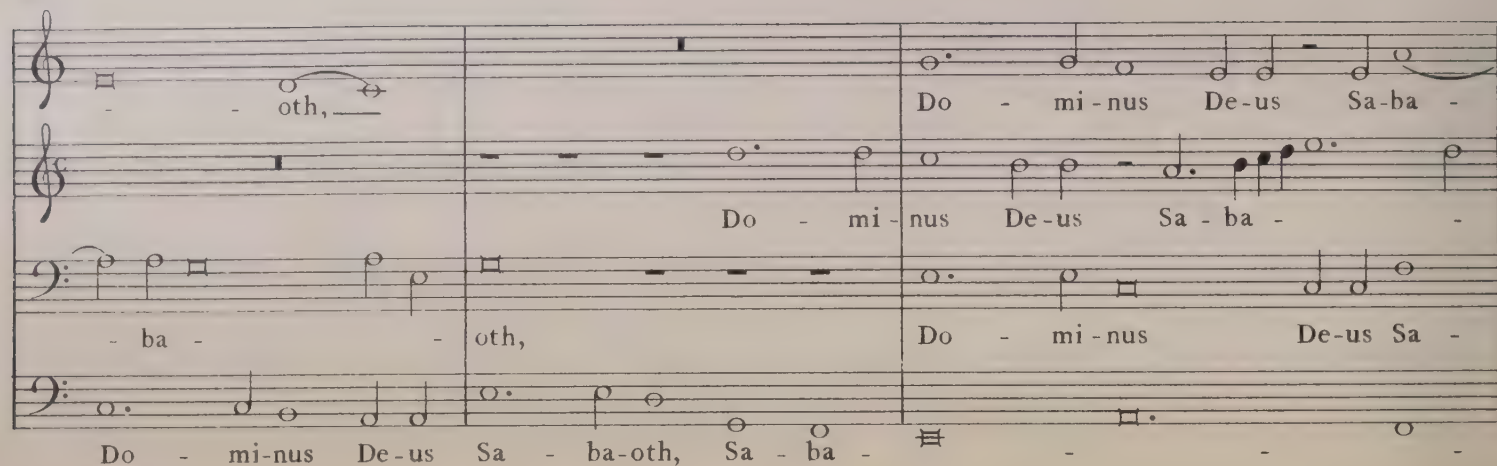
Do - mi-nus De-us Sa - ba - oth,

Do - mi-nus De-us Sa - ba - oth,

Do - mi-nus De-us Sa - ba - oth,

Do - mi-nus De-us Sa - ba - oth,

Do - mi-nus De-us Sa - ba - oth,

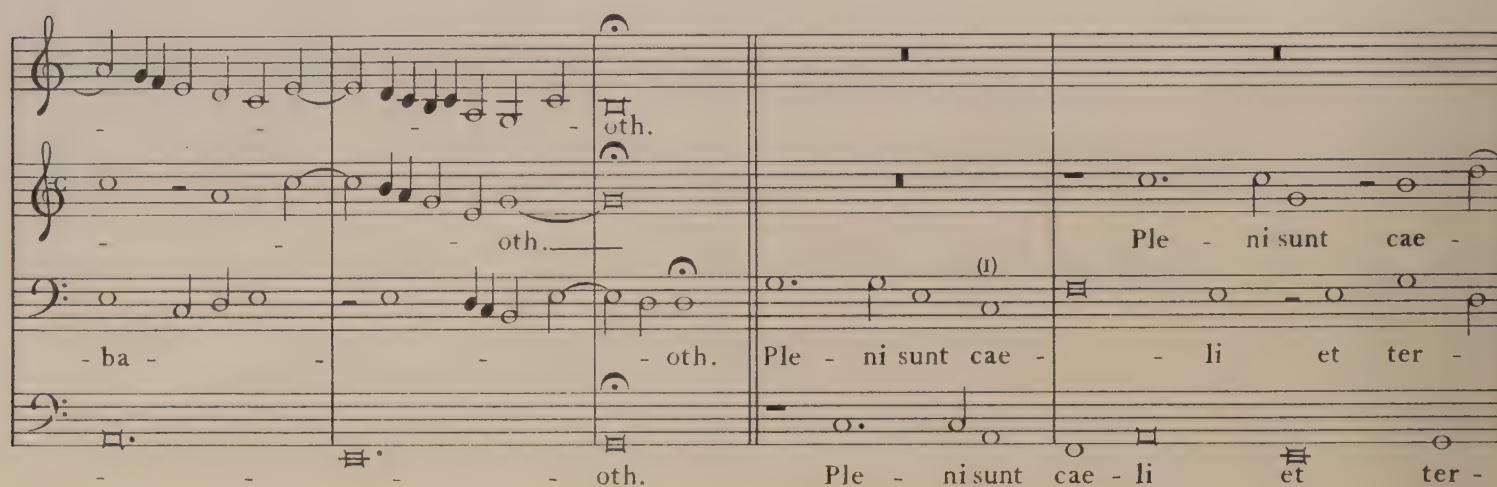


oth, — Do - mi - nus De - us Sa - ba -

Do - mi - nus De - us Sa - ba -

- ba - oth, Do - mi - nus De - us Sa -

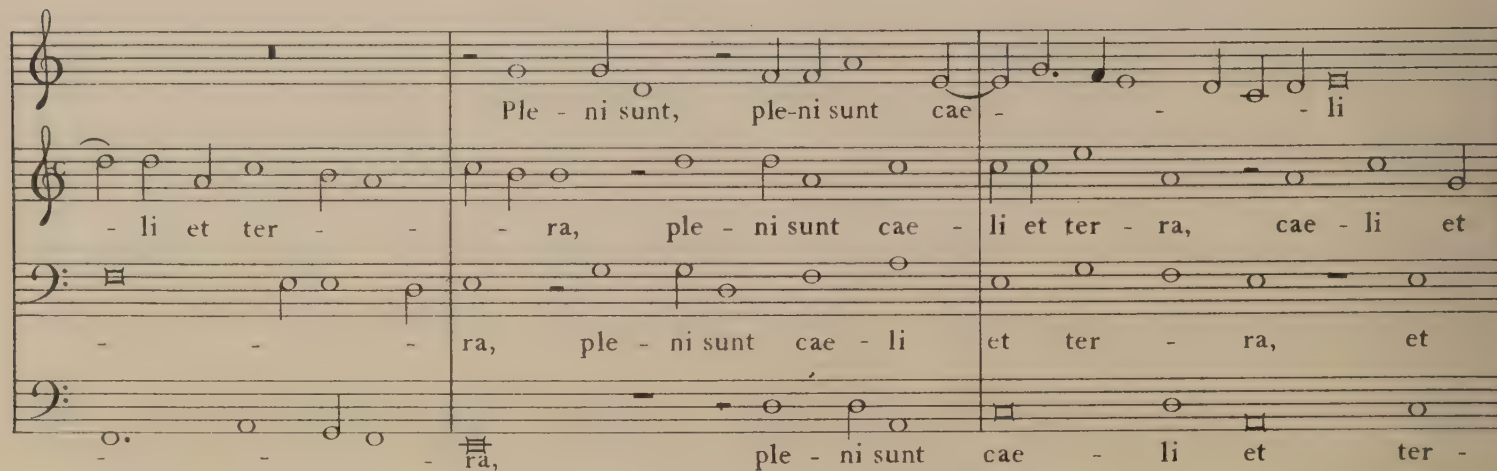
Do - mi - nus De - us Sa - ba - oth, Sa - ba -



oth. oth. Ple - ni sunt cae -

- ba - oth. Ple - ni sunt cae - li et ter -

oth. Ple - ni sunt cae - li et ter -

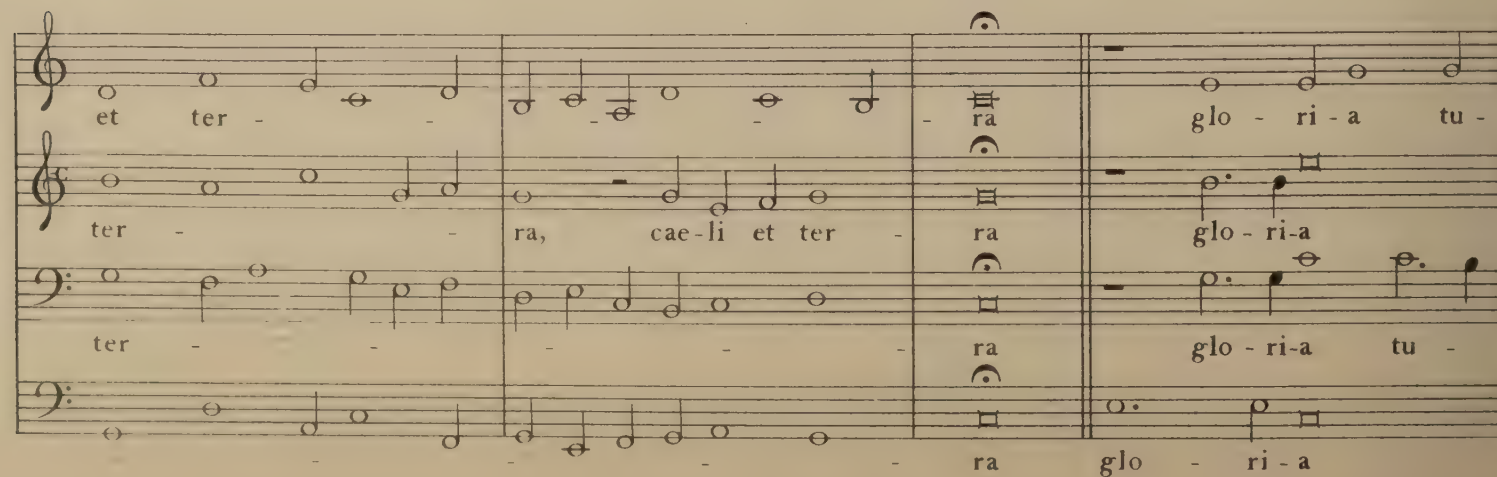


Ple - ni sunt, ple - ni sunt cae - li

- li et ter - ra, ple - ni sunt cae - li et ter - ra, cae - li et

- ra, ple - ni sunt cae - li et ter - ra, et

ra, ple - ni sunt cae - li et ter -

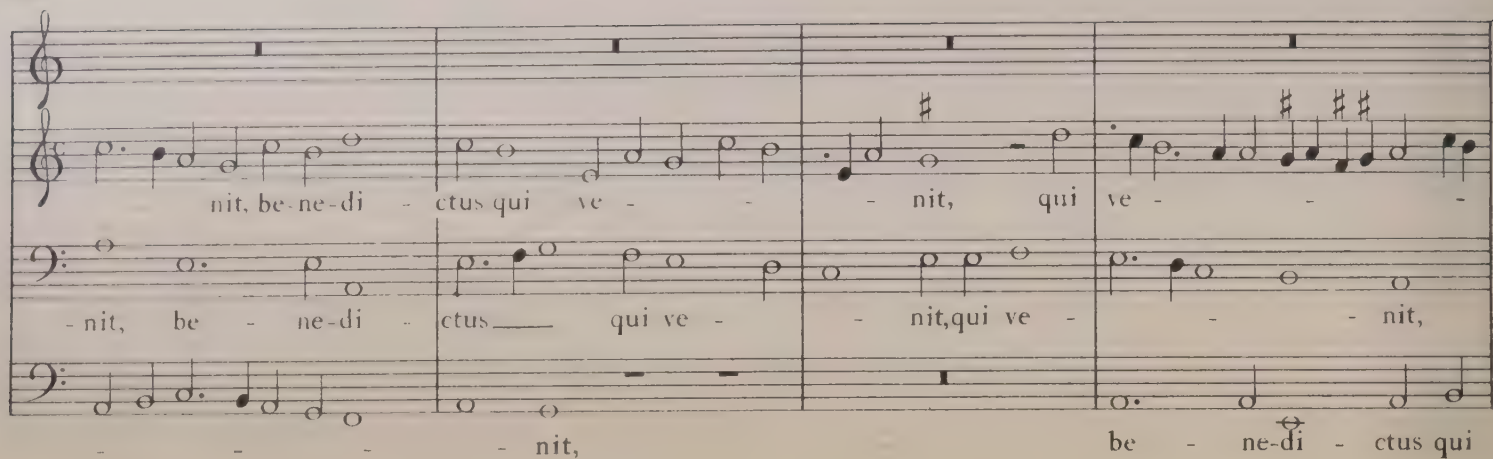


et ter - ra glo - ri - a tu -

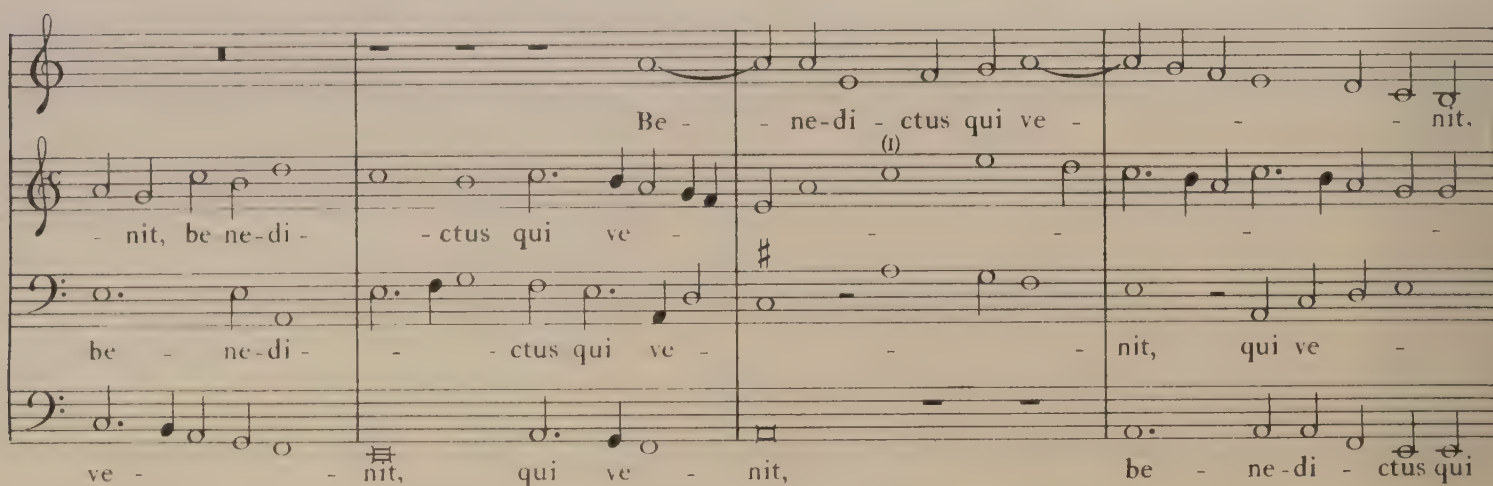
ter - ra, cae - li et ter - ra glo - ri - a

ter - ra glo - ri - a tu -

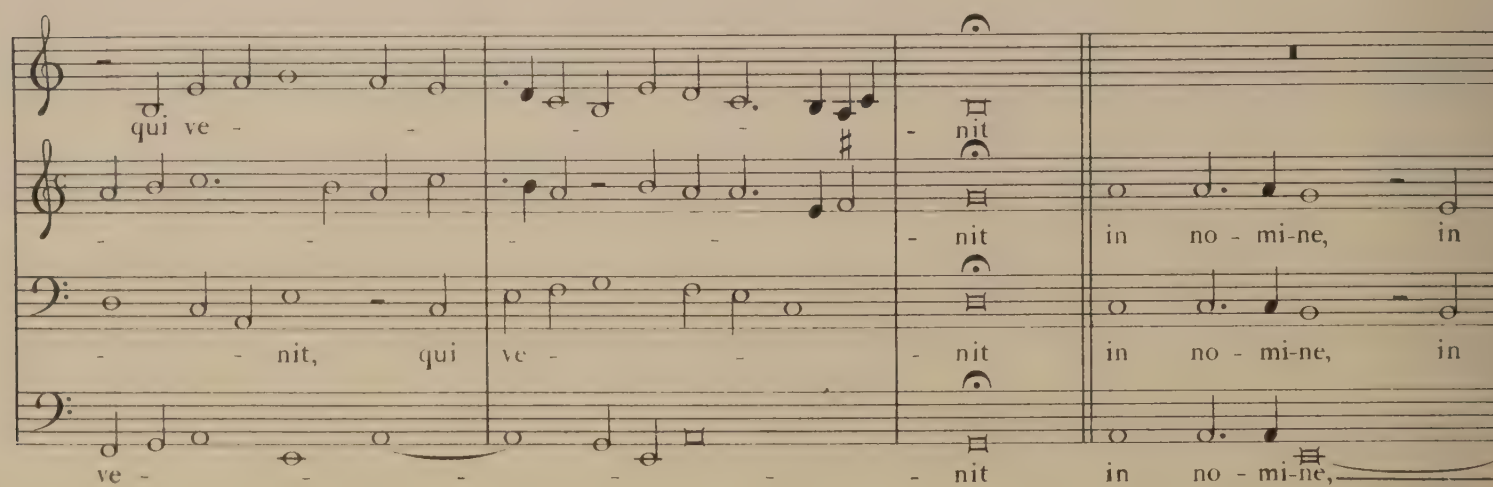
ra glo - ri - a



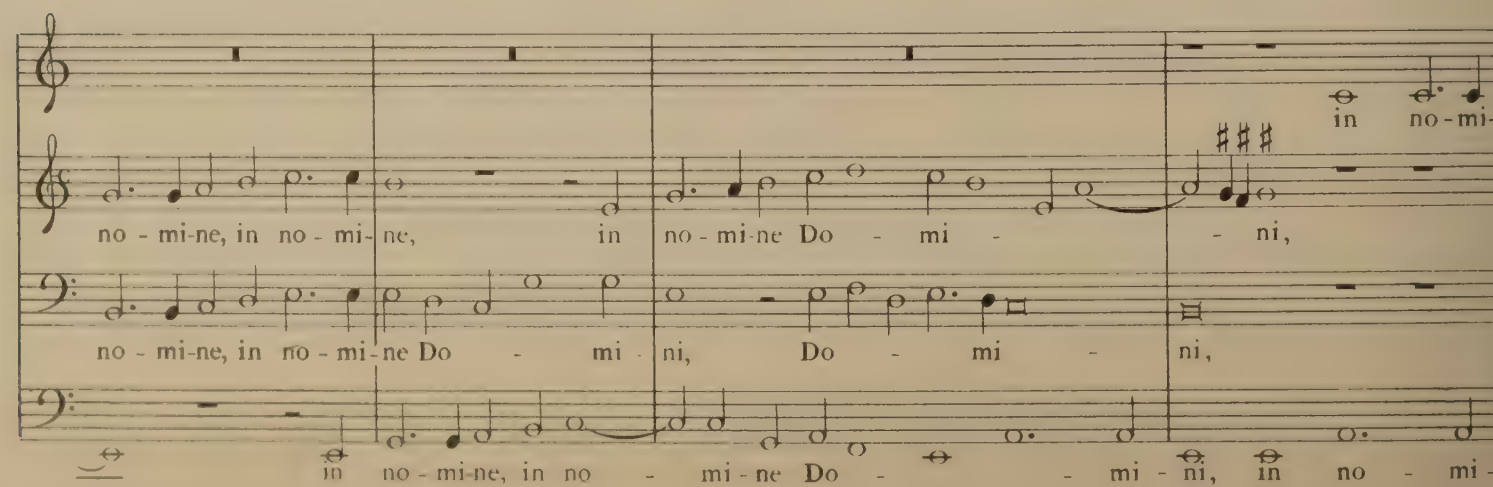
nit, be-ne-di - ctus qui ve - nit, qui ve - nit,
 - nit, be - ne-di - ctus qui ve - nit, qui ve - nit,
 - nit, be - ne-di - ctus qui



Be - ne-di - ctus qui ve - nit,
 - nit, be ne-di - ctus qui ve - nit,
 be - ne-di - ctus qui ve - nit, qui ve - nit,
 ve - nit, qui ve - nit, be - ne-di - ctus qui



qui ve - nit, in no - mi-ne, in
 - nit, qui ve - nit in no - mi-ne, in
 ve - nit in no - mi-ne,



no - mi-ne, in no - mi-ne, in no - mi-ne Do - mi - ni,
 no - mi-ne, in no - mi-ne Do - mi - ni, Do - mi - ni,
 in no - mi-ne, in no - mi-ne Do - mi - ni, in no - mi -

- ne, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.
in no - mi - ne, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.
- ne Do - mi - ni, Do mi - ni, in no - mi - ne Do - mi - ni.

Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.
Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.
Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.
Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.

- na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.
- sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.
- cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.
- san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.

- sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.
- sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.
- san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.
Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex - cel - sis.

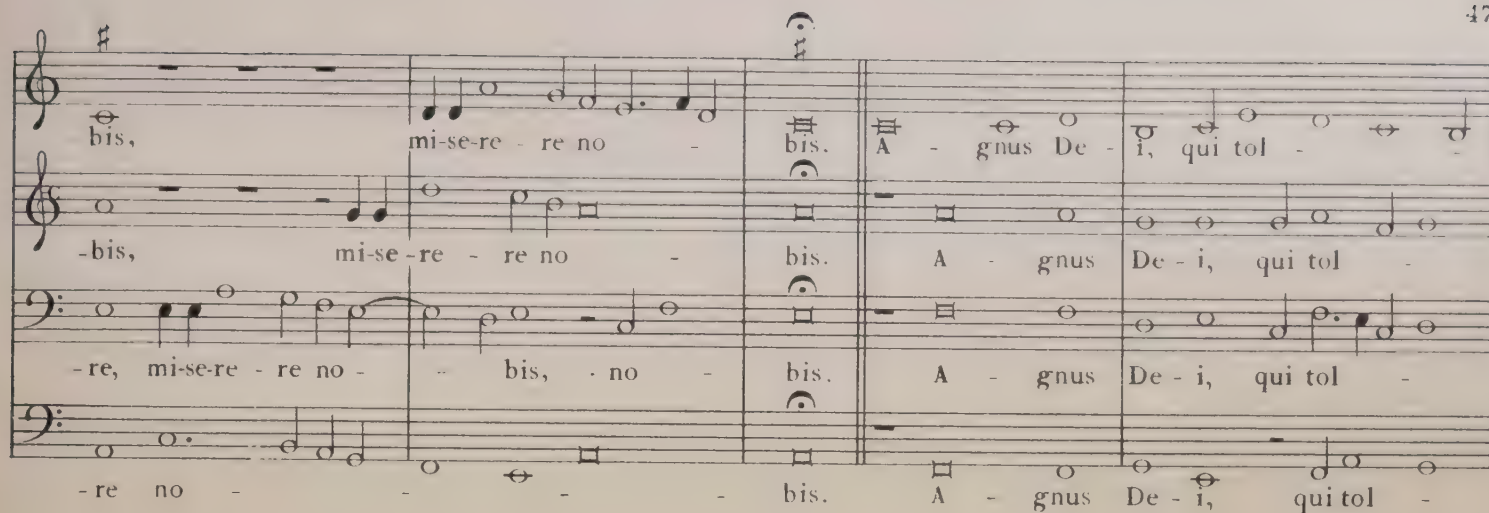
AGNUS DEI

The musical score is for the Agnus Dei, featuring four staves of music. The first system contains the first two measures, and the second system contains the next two measures. The third system contains the final two measures. The lyrics are in Latin and are written below the staves. The music is in C major, with a key signature of one sharp (F#) indicated at the beginning of each system. The time signature is common time (C). The first staff is the Soprano part, the second is the Alto part, the third is the Tenor part, and the fourth is the Bass part. The lyrics are: A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi-se-re-re no - bis, mi-se-re-re no - bis, mi-se-re-re no - bis, mi-se-re-re no - bis.

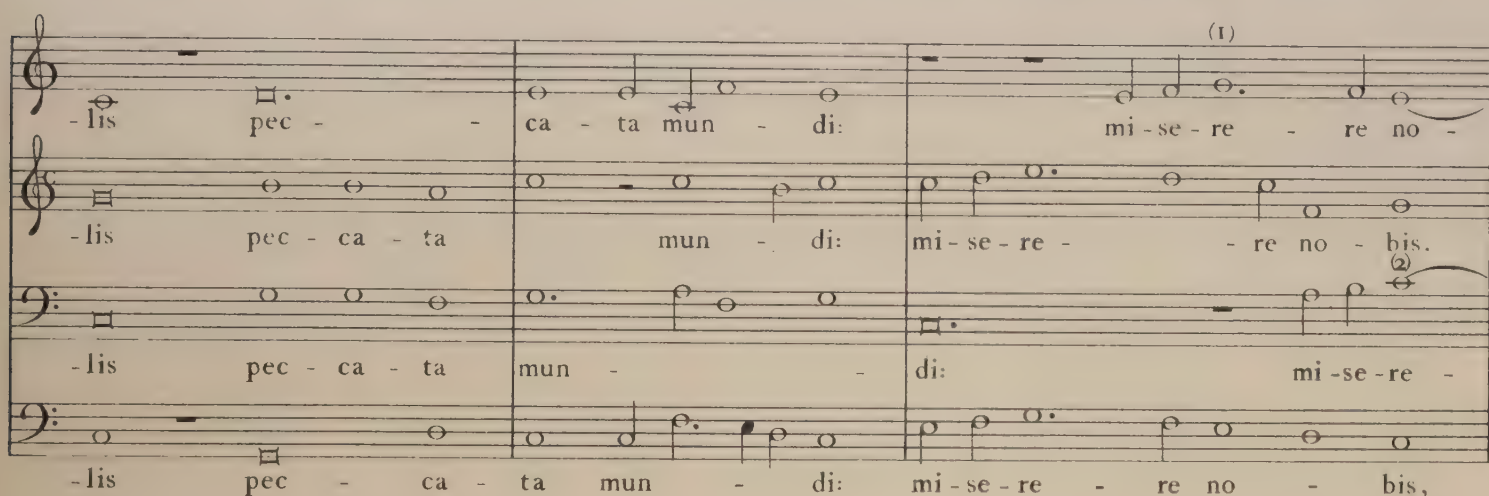
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi-se-re-re no - bis, mi-se-re-re no - bis, mi-se-re-re no - bis, mi-se-re-re no - bis.

(1)

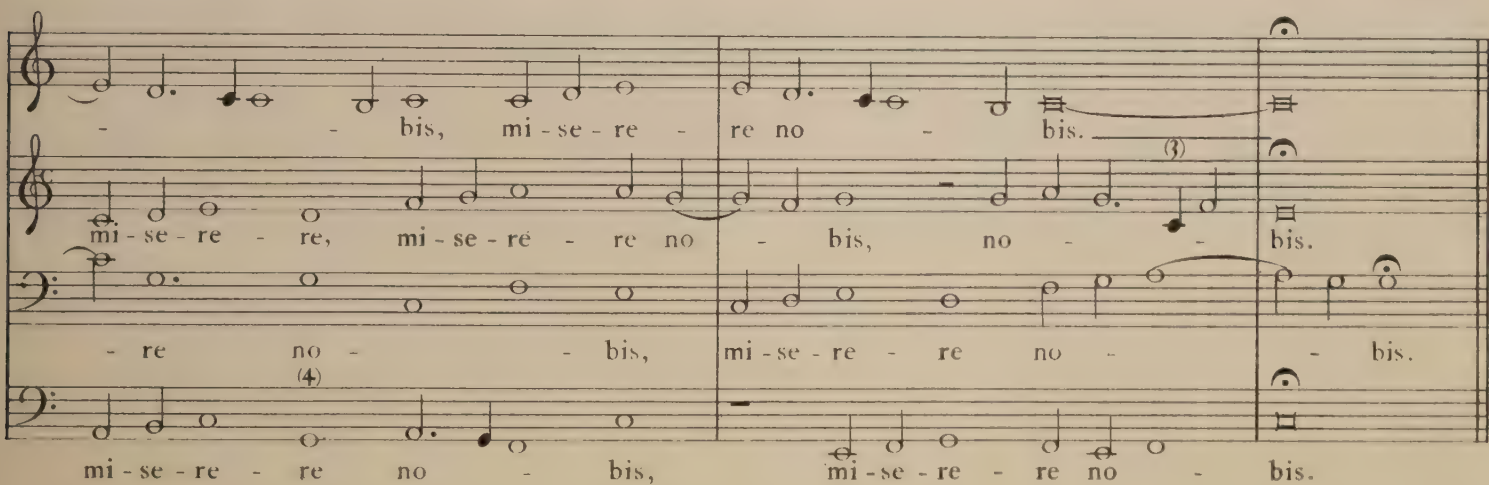
no - bis, mi-se-re-re no - bis, mi-se-re-re no - bis, mi-se-re-re no - bis.



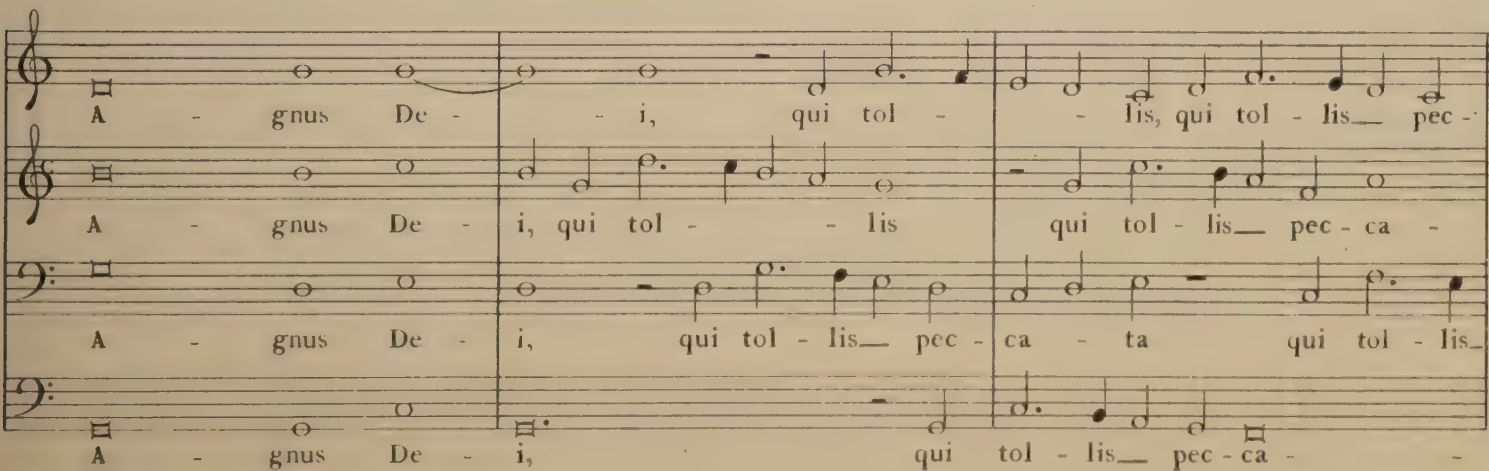
First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The lyrics are:
 -bis, mi-se-re - re no - bis. A - gnus De - i, qui tol -
 -bis, mi-se-re - re no - bis. A - gnus De - i, qui tol -
 -re, mi-se-re - re no - bis, no - bis. A - gnus De - i, qui tol -
 -re no - bis. A - gnus De - i, qui tol -



Second system of the musical score. It consists of four staves. The lyrics are:
 -lis pec - ca - ta mun - di: mi-se-re - re no -
 -lis pec - ca - ta mun - di: mi-se-re - re no - bis.
 -lis pec - ca - ta mun - di: mi-se-re -
 -lis pec - ca - ta mun - di: mi-se-re - re no - bis,



Third system of the musical score. It consists of four staves. The lyrics are:
 - bis, mi-se-re - re no - bis.
 mi-se-re - re, mi-se-re - re no - bis, no - bis.
 - re no - bis, mi-se-re - re no - bis.
 mi-se-re - re no - bis, mi-se-re - re no - bis.

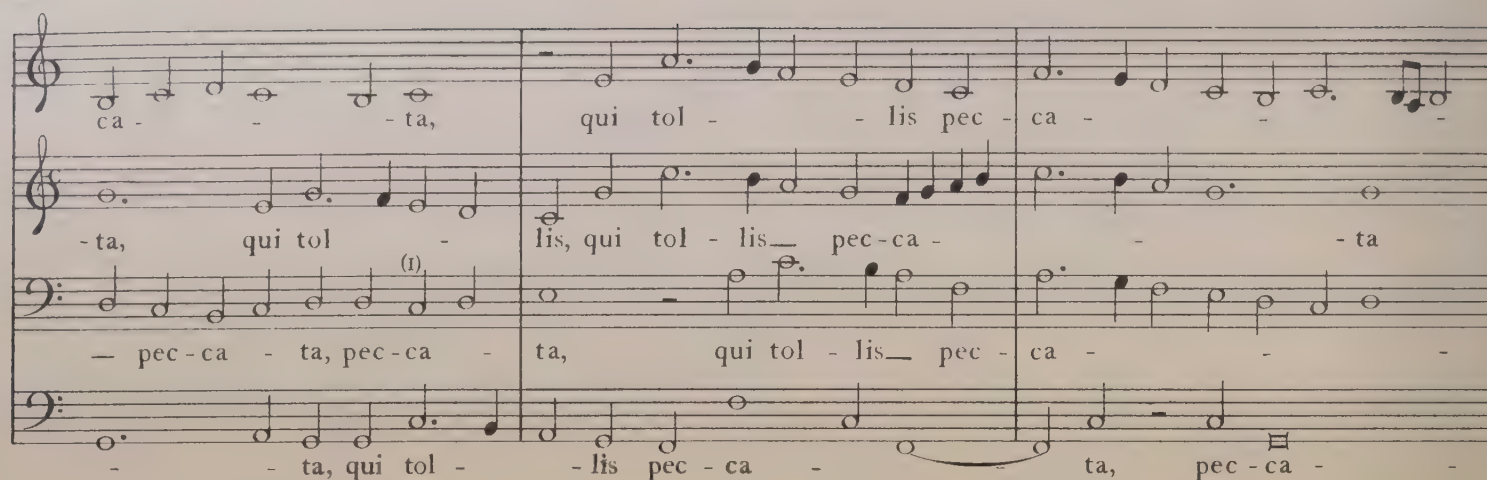


Fourth system of the musical score. It consists of four staves. The lyrics are:
 A - gnus De - i, qui tol - lis, qui tol - lis pec -
 A - gnus De - i, qui tol - lis qui tol - lis pec - ca -
 A - gnus De - i, qui tol - lis pec - ca - ta qui tol - lis
 A - gnus De - i, qui tol - lis pec - ca -

(1) \circ for \bullet : B. M. Add. 17803.(2) \circ for \bullet : B. M. Add. 17804.

(3) D: B. M. Add. 17802.

(4) \circ for \bullet : bis, B. M. Add. 17805.

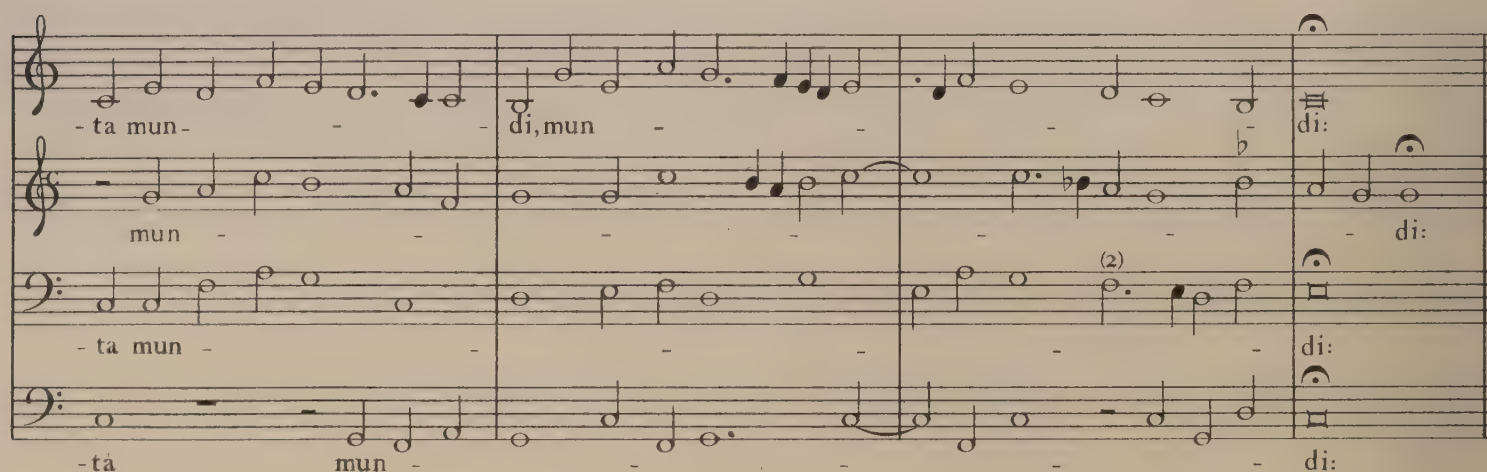


ca - ta, qui tol - lis pec - ca -

- ta, qui tol (1) lis, qui tol - lis pec - ca - ta

- pec - ca - ta, pec - ca - ta, qui tol - lis pec - ca -

- ta, qui tol - lis pec - ca - ta, pec - ca -

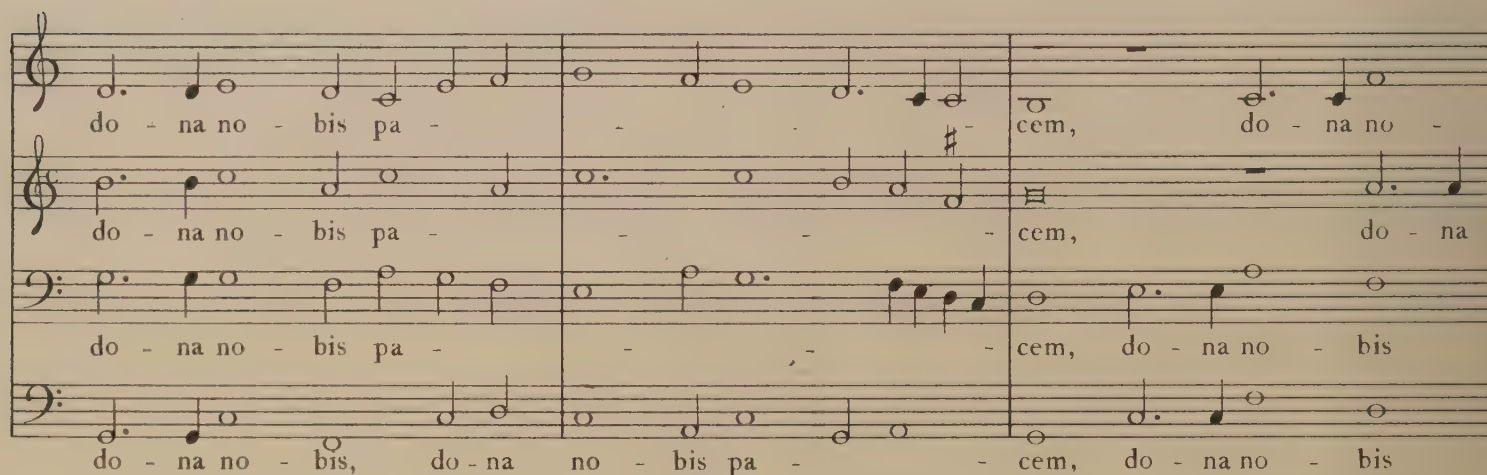


- ta mun - di, mun - di:

mun - di:

- ta mun - di:

- ta mun - di:

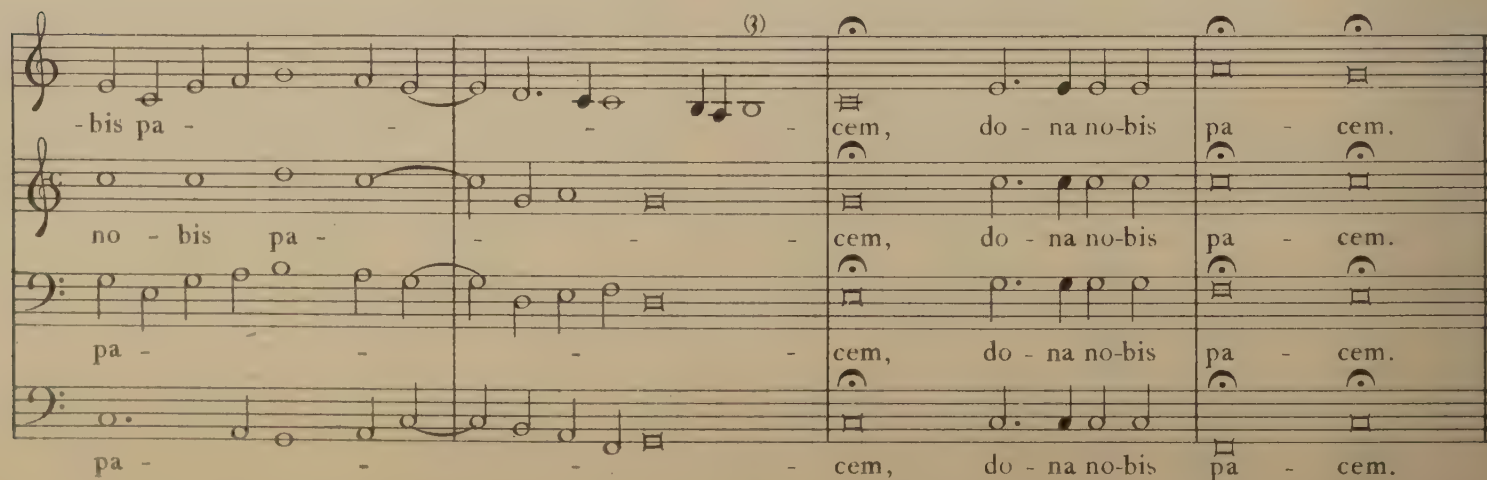


do - na no - bis pa - cem, do - na no -

do - na no - bis pa - cem, do - na

do - na no - bis pa - cem, do - na no - bis

do - na no - bis, do - na no - bis pa - cem, do - na no - bis



(3) - bis pa - cem, do - na no - bis pa - cem.

no - bis pa - cem, do - na no - bis pa - cem.

pa - cem, do - na no - bis pa - cem.

pa - cem, do - na no - bis pa - cem.

(1) om. $\text{♩} \text{♩} \text{♩}$: B. M. Add. 17804.(2) ♩ for $\text{♩} \text{♩}$: B. M. Add. 17804.(3) ♩ for ♩ : B. M. Add. 17803.

QUI TOLLIS

SUPERIUS

MEDIUS

CONTRATENOR

TENOR

BASSUS

Qui tol - lis pec-ca -

Qui

Qui tol - lis pec-ca - ta mun - di, pec - ca-ta mun -

Qui tol - lis pec - ca-ta mun - di, pec-ca -

- ta mun - di,

mi - se - re - re no -

Qui tol - lis pec-ca - ta mun - di,

tol - lis pec-ca - ta, pec - ca-ta mun - di, mi - se - re -

- di, pec - ca-ta mun - di,

- ta - mun - di,

qui tol - lis pec-ca - ta mun -

sus - ci-pe de - pre-ca - ti-o - nem no - stram,
 di,
 mun - di,
 pec-ca - ta mun - di,
 - ta, pec-ca - ta mun - di,
 sus - ci-pe de - pre-ca - ti-
 de-pre-ca - ti-o -
 sus - ci-pe de - pre-

sus - ci-pe de-pre-ca-ti-o - nem no - stram,
 de - pre-ca - ti - o - nem no - stram,
 - o - nem no - stram, sus - ci-pe de - pre-ca - ti - o - nem no -
 - nem, sus - ci-pe de-pre-ca-ti - o - nem no - stram, sus -
 - ca - ti - o - nem no - stram,
 sus - ci-pe

de - pre-ca - ti-o - nem no - stram. Qui se - des ad dex -
 - ca - ti - o - nem no - stram. Qui se-des ad
 - stram, de-pre-ca - ti - o - nem no - stram. Qui se - des ad
 - ci-pe de - pre-ca - ti - o - nem no - stram. Qui se - des ad
 de - pre-ca - ti - o - nem no - stram. Qui se - des ad

- te-ram Pa - tris, qui se - des ad dex - te-ram Pa

dex - te-ram Pa - tris, qui se - des ad dex - te-ram Pa

dex-te-ram Pa - tris, qui se - des ad dex - te-ram Pa

dex - te-ram Pa - tris, qui se - des ad dex - te-ram Pa

dex - te-ram Pa - tris, qui se - des ad dex - te-ram Pa

dex - te-ram Pa - tris, qui se - des ad dex - te-ram Pa

- tris, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re

- tris, ad dex - te - ram Pa - tris, mi - se - re - re,

- tris, mi - se - re - re no - bis, mi - se -

- tris, mi - se - re - re no - bis,

- tris,

- tris,

no - bis, mi - se - re - re no - bis, mi - se - re - re no -

mi - se - re - re, mi - se - re - re, mi - se - re - re no -

- re - re no - bis, mi - se - re - re no - bis, mi -

mi - se - re - re no - bis.

mi - se - re - re no - bis.

- bis.
 - bis.
 - se-re-re no - bis.
 Quo - ni - am tu so - lus san -
 Quo - ni - am tu so - lus san -

Quo - ni - am tu so - lus san - ctus. Tu
 Quo - ni - am tu so - lus san - ctus. Tu
 Quo - ni - am tu so - lus san - ctus. Tu
 - ctus. Tu so - lus Do - mi -
 - ctus. Tu so-lus Do-mi -

so-lus Do-mi-nus. Tu so - lus Al - tis-si-mus, Al - tis-si-mus,
 so-lus Do-mi-nus. Tu so - lus Al - tis-si-mus, Al - tis-si-mus, Tu
 so-lus Do-mi-nus. Tu so - lus Al - tis-si-mus, Al - tis-si-mus,
 - nus. Tu so - lus Al-tis-si - mus, Al-tis-si - mus, Tu so - lus
 - nus. Tu so - lus Al-tis-si - mus, Al-tis-si - mus, Tu so -

Tu so-lus Al-tis - si - mus, Tu so-lus Al-tis - si -
 so - lus Al-tis - si - mus, Tu so - lus Al-tis - si -
 Tu so-lus Al-tis - si - mus, Tu so-lus Al-tis -
 Al-tis - si - mus, Tu so - lus Al-tis - si - mus,
 - lus Al-tis - si - mus, Tu so-lus Al-tis - si-mus, Tu so-lus Al-tis -
 -

- mus, le - su Chri - ste, le - su Chri - ste. #
 - mus, le - su Chri -
 - si-mus, le - su Chri - ste.
 Al-tis - si - mus, le - su Chri -
 - si-mus, le - su Chri - ste.

Cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu, cum San - cto Spi - ri -
 - ste. Cum San - cto, cum San - cto Spi - ri - tu, cum
 Cum San - cto Spi - ri - tu, cum
 - ste. Cum San - cto Spi - ri - tu, cum San-cto Spi - ri-
 Cum San - cto Spi - ri - tu,

tu, in glo-ri-a De-i Pa -

San - cto Spi - ri tu, in glo - ri - a De - i Pa - tris, in

San - cto Spi - ri tu, in glo - ri - a De - i

- tu, in glo - ri - a De - i Pa - tris,

in glo - ri - a De - i Pa -

- tris, in glo-ri-a De-i Pa -

glo-ri-a De-i Pa - tris, in glo - ri - a De - i Pa -

Pa - tris, in glo - ri - a De - i Pa - tris,

in glo-ri-a De - i Pa - tris, in glo - ri - a De -

- tris, in glo - ri - a De - i Pa - tris, Pa -

in glo-ri-a De-i Pa - tris. A - men.

De-i Pa - tris. A - men.

in glo-ri-a De-i Pa - tris. A - men.

i Pa - tris, De-i Pa - tris. A - men.

- tris, De-i Pa - tris, De - i Pa-tris. A - men.

ET EXPECTO RESURRECTIONEM

CANTUS I

CANTUS II

ALTUS

TENOR

SEXTUS

BASSUS

Et ex-pe - cto

Et ex-pe - cto re - sur - re - cti-o-nem mor-tu -

Et ex-pe - cto re-sur - re - cti - o-nem mor - tu - o -

re-sur-re-cti - o - nem mor - tu-o - - rum.

Et vi-tam ven-tu - ri

- o - - rum.

Et vi-tam ven-tu - ri sæ - cu - li, ven-tu - ri

- rum, mor - tu - o - 3.2. - rum.

Et

-tu - ri sæ - cu - li, et vi - tam ven - tu - ri,
 sæ - cu - li, et vi - tam ven - tu - ri sæ - cu - li, et vi - tam ven - tu - ri
 sæ - cu - li, et vi - tam ven - tu - ri sæ - cu - li, et
 vi - tam ven - tu - ri sæ - cu - li, et vi - tam ven - tu - ri sæ - cu - li, et
 Et vi - tam ven - tu - ri sæ - cu - li,

et vi - tam ven - tu - ri sæ - cu -
 sæ - cu - li, ven - tu - ri sæ - cu - li. A -
 vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri sæ - cu - li.
 vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri sæ - cu -
 ven - tu - ri sæ - cu - li.

- li. A - men.
 - men. A - men.
 A - men. A - men.
 - li. A - men. A - men.
 A - men. A - men.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do -

- mi - ni, in no - mi - ne Do - mi - ni.

- ne Do - mi - ni, in no - mi - ne Do - mi - ni.

- ne Do - mi - ni, in no - mi - ne Do - mi - ni.

- ne Do - mi - ni, in no - mi - ne Do - mi - ni.

- ne Do - mi - ni, in no - mi - ne Do - mi - ni.

- mi - ni, in no - mi - ne Do - mi - ni.

Be - ne - di - ctus qui ve - nit in no - mi - ne Do -

Be - ne - di - ctus qui ve - nit in no - mi - ne Do -

- ni. Be - ne - di - ctus qui ve -

- ni. Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

- ne Do - mi - ni, in no - mi - ne Do - mi - ni, Do -

- mi - ni, in no - mi - ne, in no - mi - ne Do - mi -

- nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -

- ni, qui ve - nit in no - mi - ne

ni,
in no - mi - ne,
in no - mi - ne,
in
ni,
in no - mi - ne Do - mi - ni,
in no - mi - ne Do - mi -
ni,
in no - mi - ne Do - mi - ni,
in no - mi -
Do - mi - ni, Do - mi - ni,
in no - mi - ne,
in

[illegible]

- sis, Ho-san - na, Ho-san - na
 - sis. Ho-san - na in ex-cel- - sis.
 - sis. Ho-san - na in ex - cel - sis, in ex - cel - sis.
 - na, Ho - san - na in ex - cel - sis. Ho - san - na in ex -
 Ho-san - na in ex-cel - sis. Ho-san - na in ex-cel - sis,

in ex - cel - sis, Ho - san - na in ex - cel - sis, in ex - cel - sis, Ho - san - na in ex - cel - sis, in ex - cel - sis, Ho - san - na in ex - cel - sis, in ex - cel - sis.

[illegible]

This image shows a page from a musical score, likely a vocal or instrumental setting of the Gloria in excelsis Deo. The score is written on six staves, with the first four staves containing vocal parts and the last two staves containing instrumental parts. The music is in G major (one sharp) and 3/4 time. The lyrics are in Latin, and the score includes various musical notations such as notes, rests, and bar lines. The text is as follows:

-sis, in ex - cel - sis, in
 ex - cel - sis, in ex - cel - sis,
 -san - na in
 ex - cel - sis, in ex - cel - sis, in ex - cel - sis,
 in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

DOMINE DEUS

CANTUS

TENOR

BASSUS

The musical score for 'DOMINE DEUS' is written for three voices: Cantus, Tenor, and Bassus. The music is in a common time signature (C) and features a variety of note values including minims, crotchets, and quavers. The Cantus part begins with a half rest followed by a half note, then continues with a series of eighth and sixteenth notes. The Tenor part starts with a half note, followed by a half rest, and then continues with a series of eighth and sixteenth notes. The Bassus part begins with a half rest, followed by a half note, and then continues with a series of eighth and sixteenth notes. The score includes various accidentals, including flats and sharps, and is divided into four systems of three staves each.

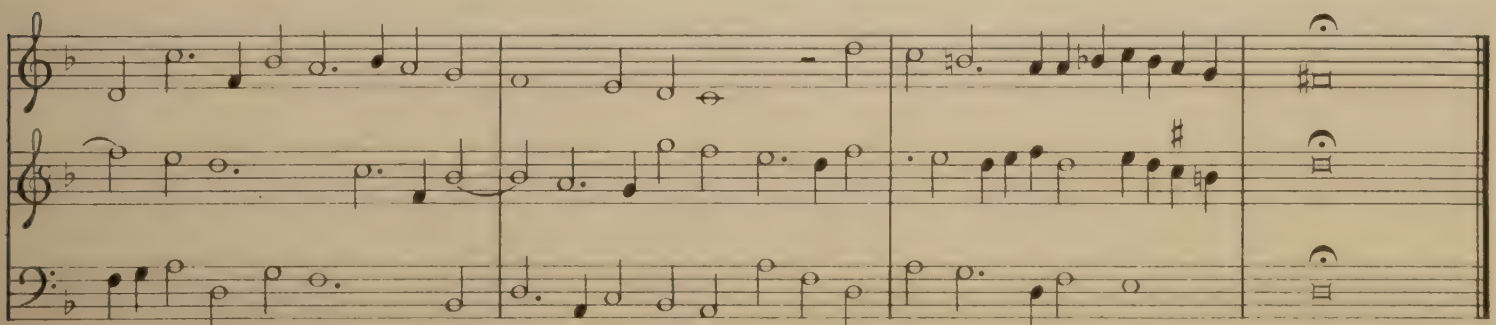
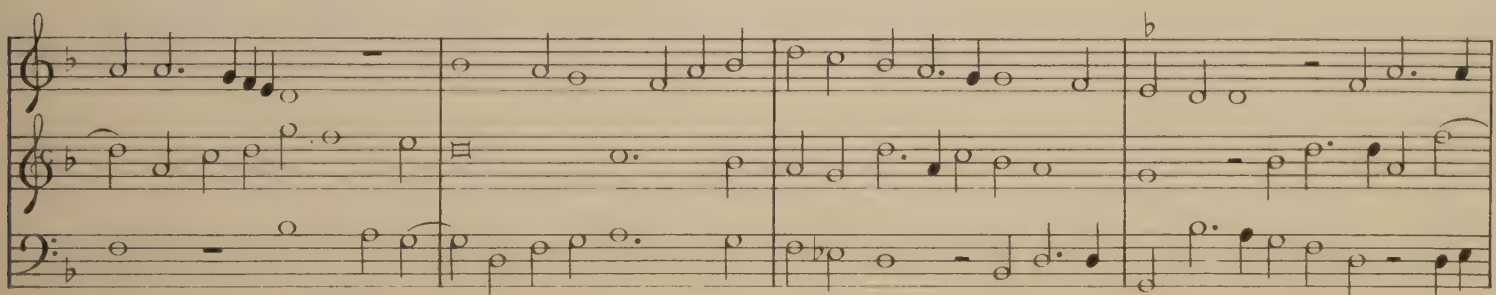
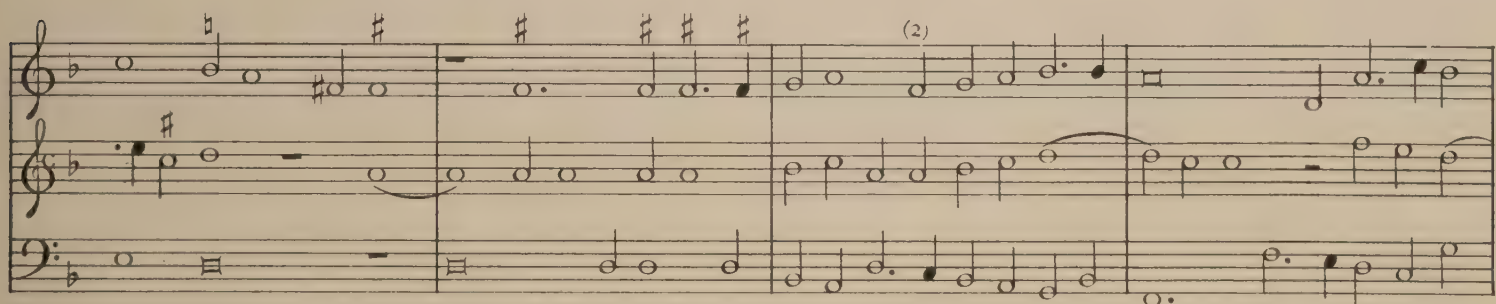
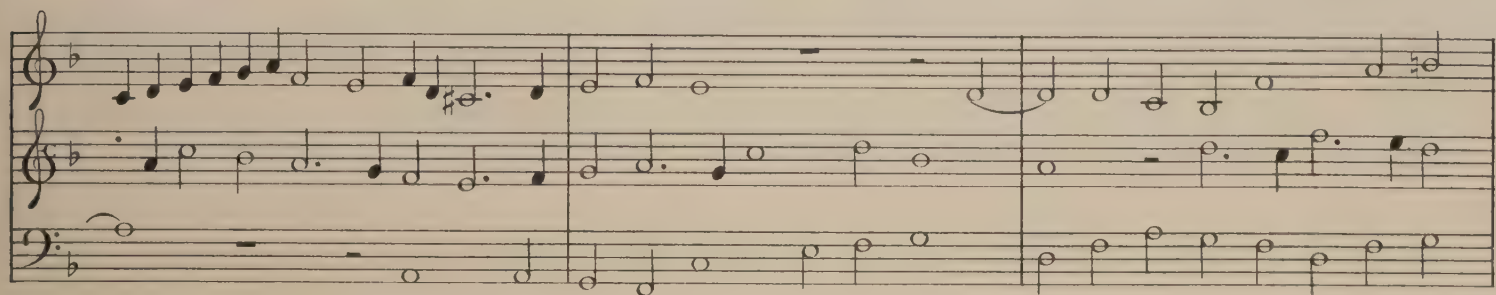
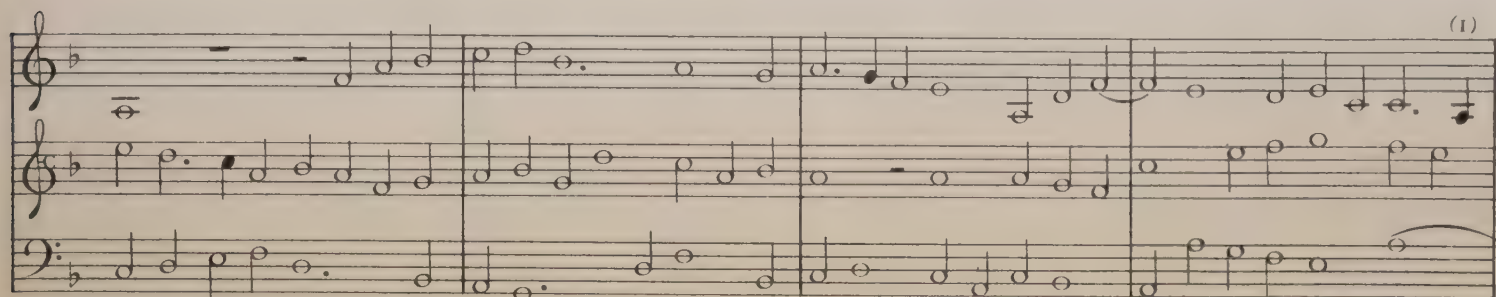
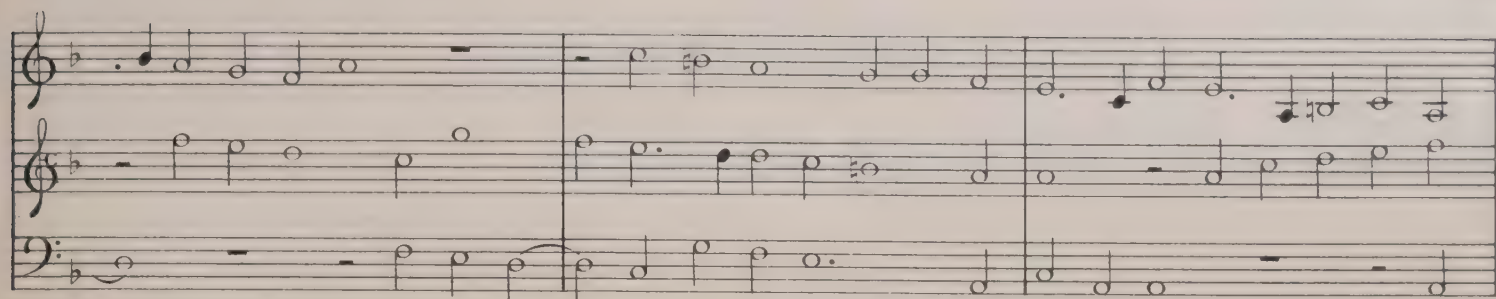
QUI TOLLIS

CANTUS

TENOR

BASSUS

The musical score for 'QUI TOLLIS' is written for three voices: Cantus, Tenor, and Bassus. The music is in a common time signature (C) and features a variety of note values including minims, crotchets, and quavers. The Cantus part begins with a half rest followed by a half note, then continues with a series of eighth and sixteenth notes. The Tenor part starts with a half note, followed by a half rest, and then continues with a series of eighth and sixteenth notes. The Bassus part begins with a half rest, followed by a half note, and then continues with a series of eighth and sixteenth notes. The score includes various accidentals, including flats and sharps, and is divided into three systems of three staves each.



MAGNIFICAT

I

MEDIUS

CONTRATENOR

TENOR

BASSUS

Et ex-sul-ta - vit spi - ri - tus me - Et ex - sul - ta - vit, et ex-sul-ta -

- us, spi - ri-tus me - us, me - - sul - ta - vit spi - ri-tus me -

- us, me - us. In De - us, me us In De - us

(1) \flat

sa-lu-ta ri me

In De o sa

sa-lu-ta ri me

o, sa-lu-ta ri me

sa-lu-ta ri me

ri me o, me

me o.

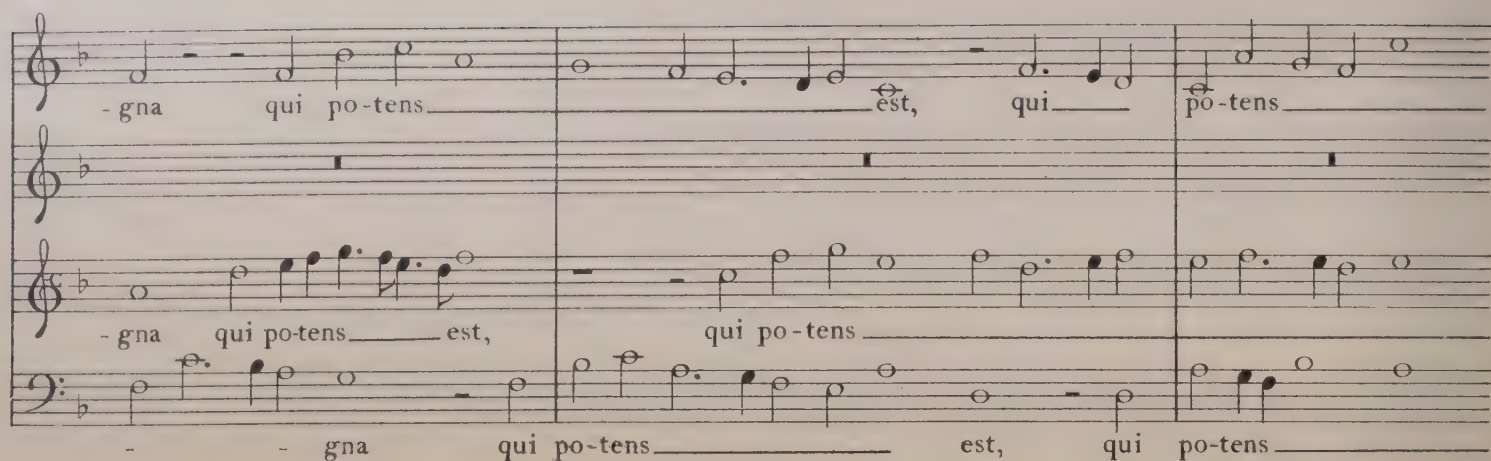
Qui-a

Qui a fe-cit

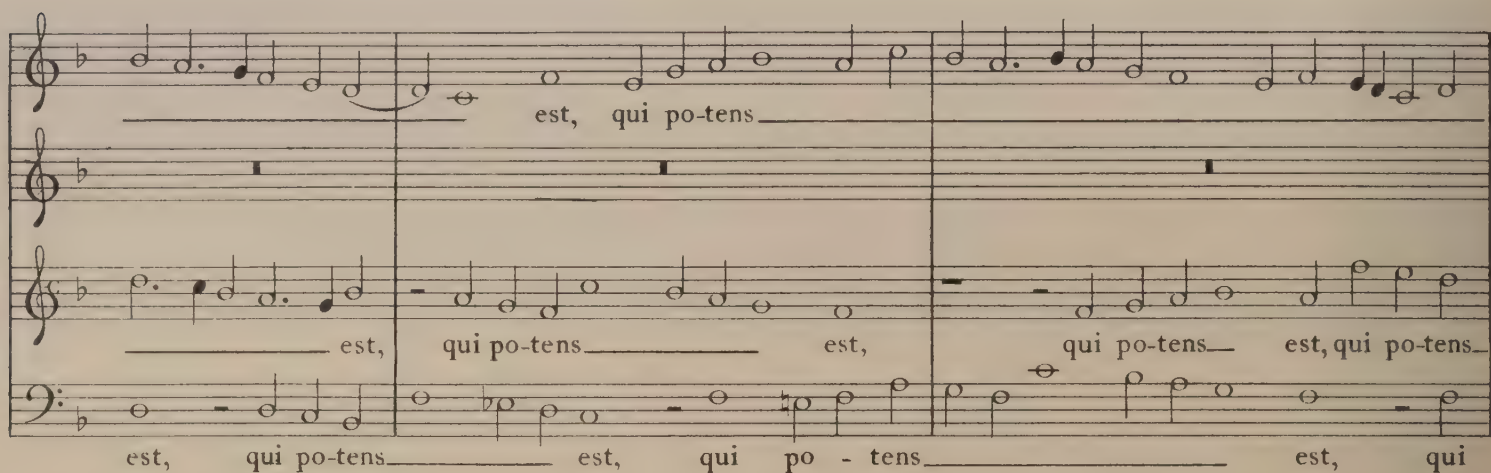
fe-cit mi-hi ma

mi-hi ma gna, ma

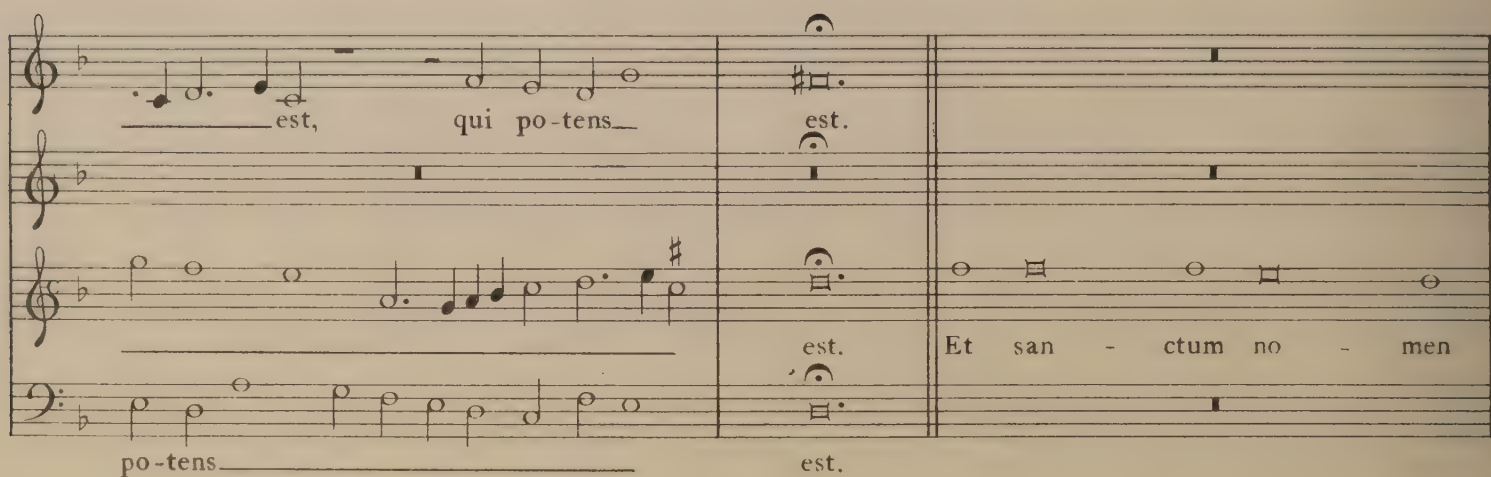
ma



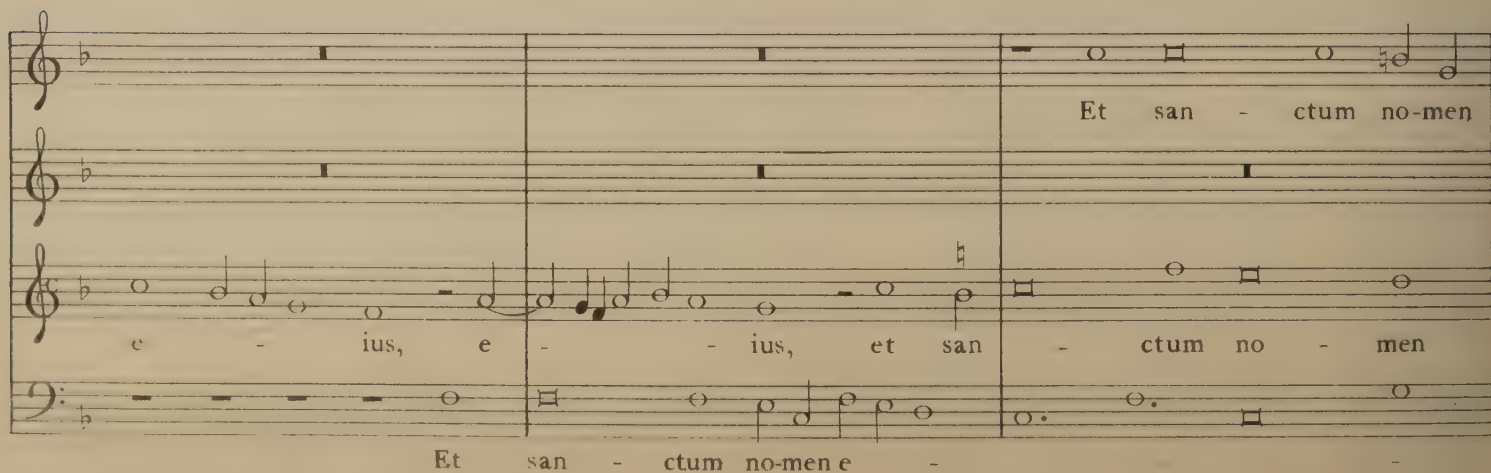
First system of the musical score. It consists of four staves. The top staff has lyrics: "- gna qui po-tens_ est, qui po-tens_". The second staff is empty. The third staff has lyrics: "- gna qui po-tens_ est, qui po-tens_". The bottom staff has lyrics: "- gna qui po-tens_ est, qui po-tens_".



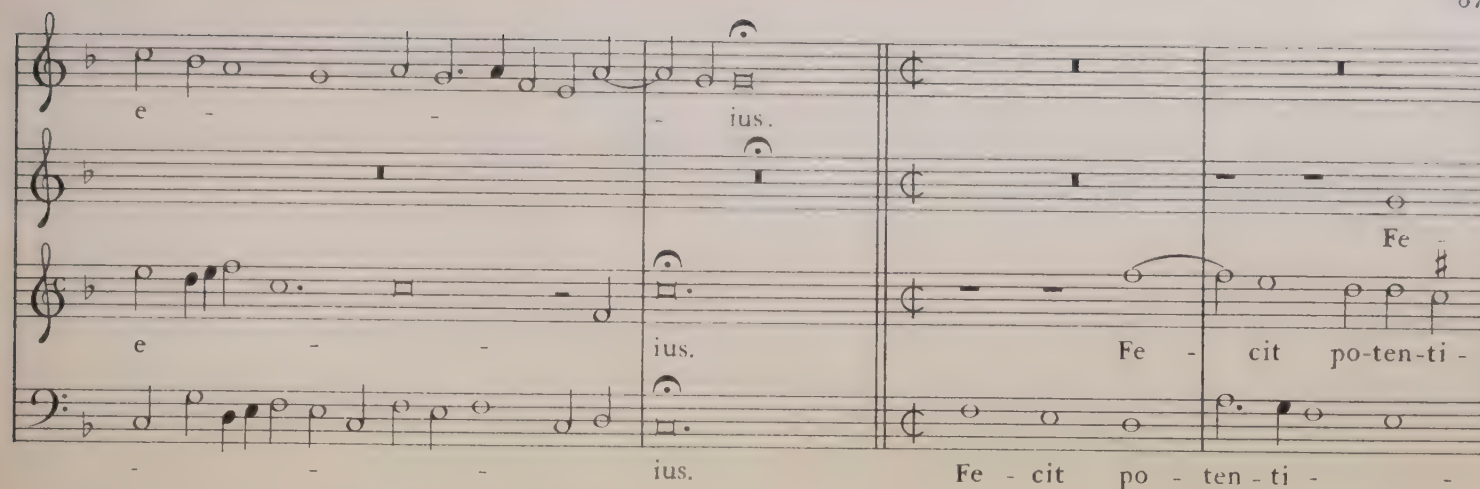
Second system of the musical score. It consists of four staves. The top staff has lyrics: "est, qui po-tens_". The second staff is empty. The third staff has lyrics: "est, qui po-tens_ est, qui po-tens_ est, qui po-tens_". The bottom staff has lyrics: "est, qui po-tens_ est, qui po-tens_ est, qui po-tens_".



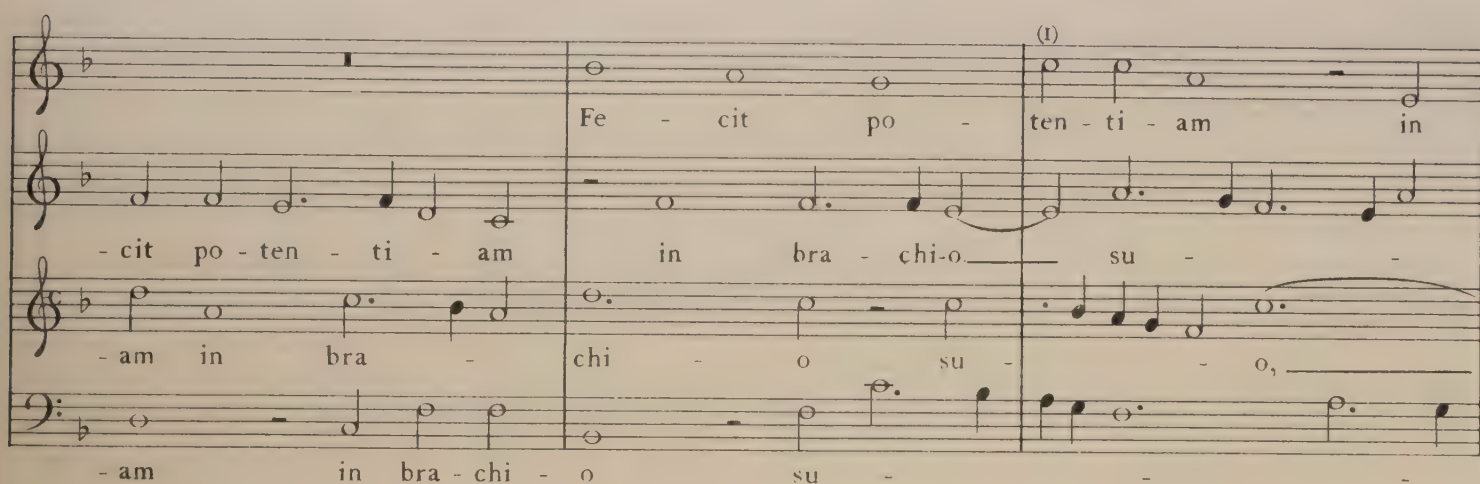
Third system of the musical score. It consists of four staves. The top staff has lyrics: "est, qui po-tens_ est." The second staff is empty. The third staff has lyrics: "est." The bottom staff has lyrics: "po-tens_ est." The system ends with a double bar line and the lyrics "Et san - ctum no - men".



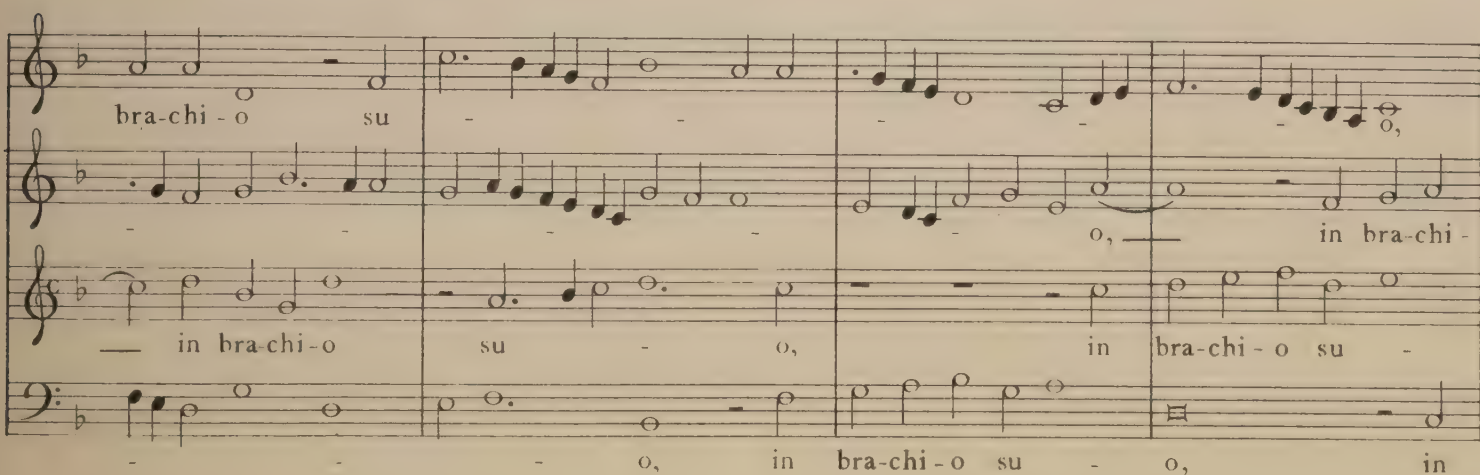
Fourth system of the musical score. It consists of four staves. The top staff has lyrics: "Et san - ctum no-men". The second staff is empty. The third staff has lyrics: "e - ius, e - ius, et san - ctum no - men". The bottom staff has lyrics: "Et san - ctum no-men e".



First system of the musical score. It consists of four staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and the same key signature. The lyrics are: "e - - - ius. Fe - cit po - ten - ti -". There are various musical notations including notes, rests, and a repeat sign.



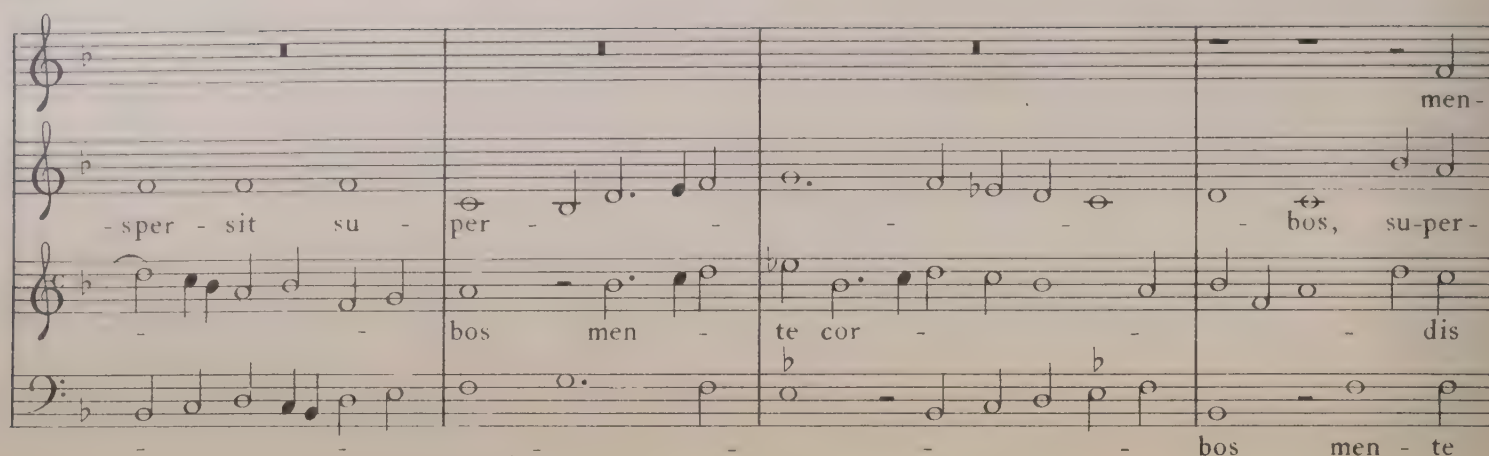
Second system of the musical score. It consists of four staves. The lyrics are: "Fe - cit po - ten - ti - am in - cit po - ten - ti - am in bra - chi - o su - am in bra - chi - o su - o, in bra - chi - o su -". There is a first ending bracket labeled "(1)" above the top staff.



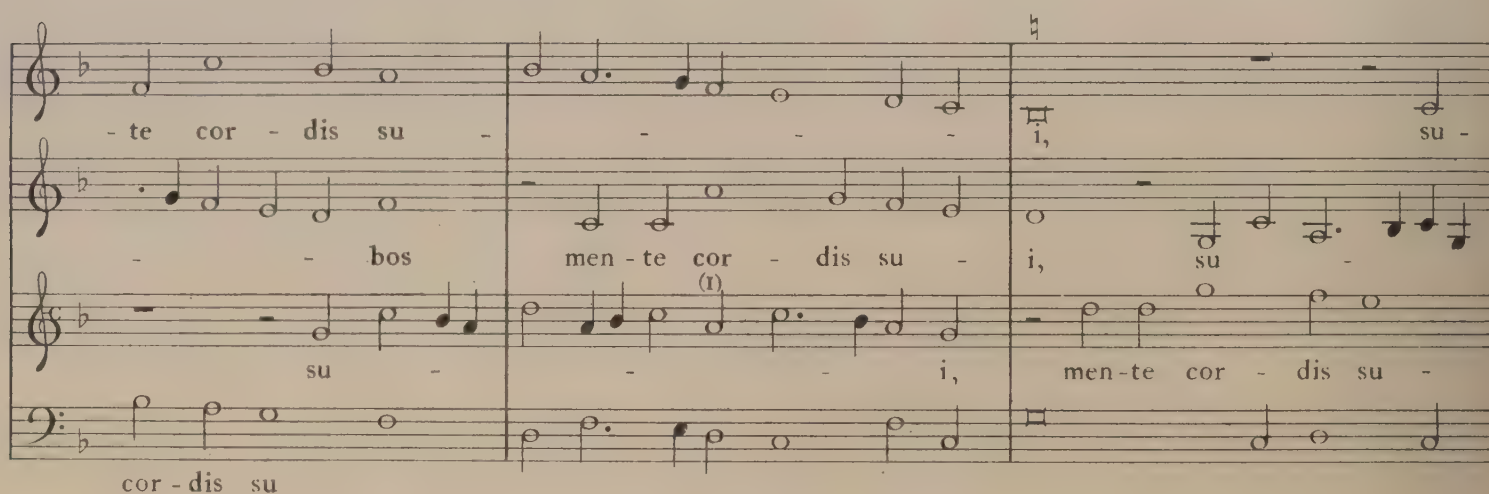
Third system of the musical score. It consists of four staves. The lyrics are: "bra - chi - o su - o, in bra - chi - o su - o, in bra - chi - o su -". The music continues with various notes and rests.



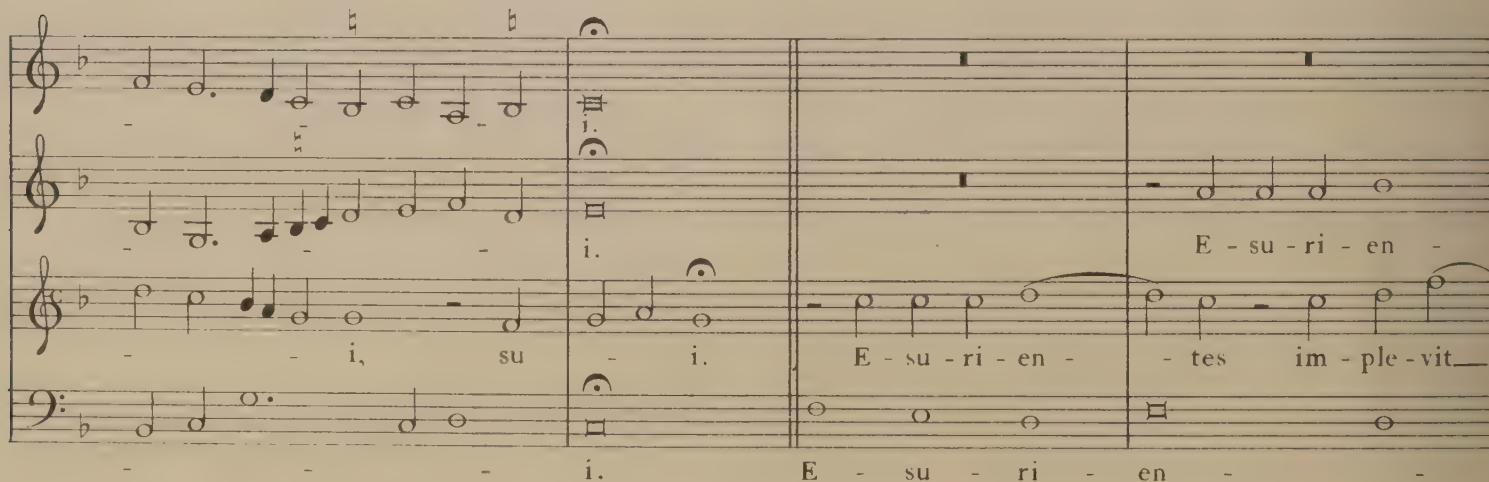
Fourth system of the musical score. It consists of four staves. The lyrics are: "in bra - chi - o su - o. Di - sper - sit su - per -". The system ends with a double bar line.



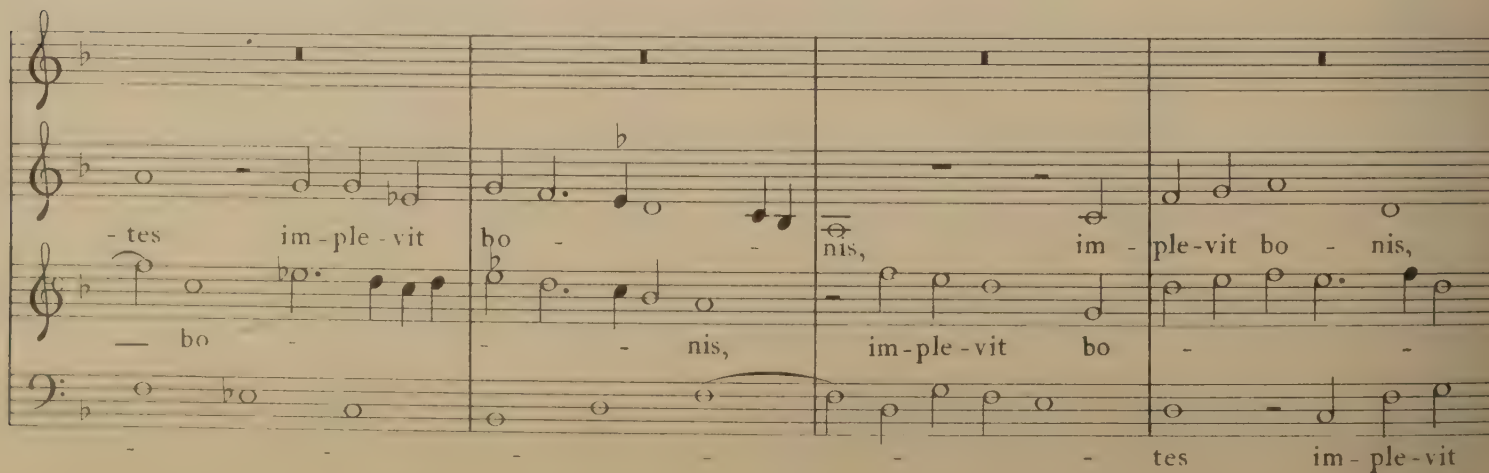
musical score system 1, measures 1-4. The system consists of four staves. The lyrics are: - sper - sit su - per - bos, su-per - bos men - te cor - dis - bos men - te



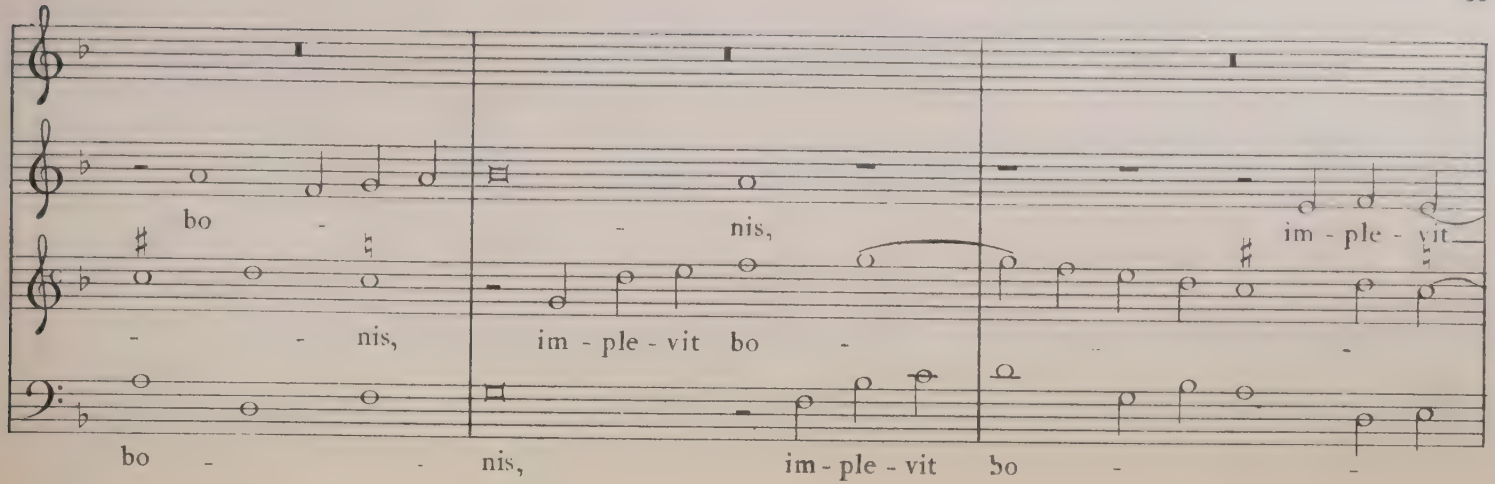
musical score system 2, measures 5-8. The system consists of four staves. The lyrics are: - te cor - dis su - bos men - te cor - dis su - i, su - i, men-te cor - dis su - cor - dis su



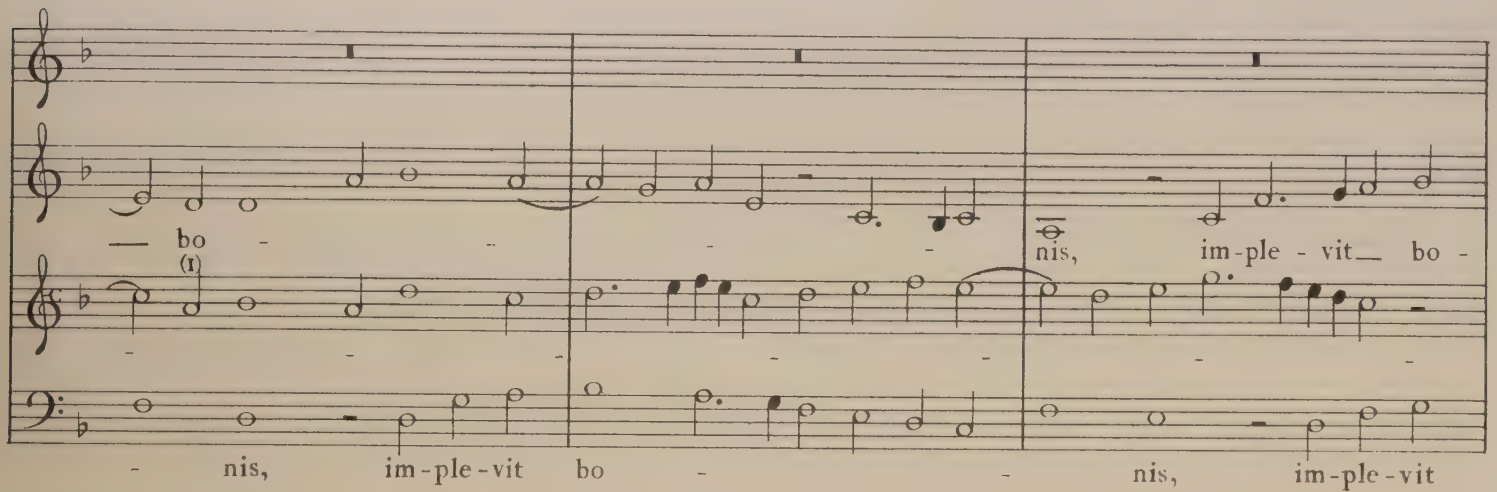
musical score system 3, measures 9-12. The system consists of four staves. The lyrics are: i. su i. E - su - ri - en - tes im - ple - vit - i. E - su - ri - en -



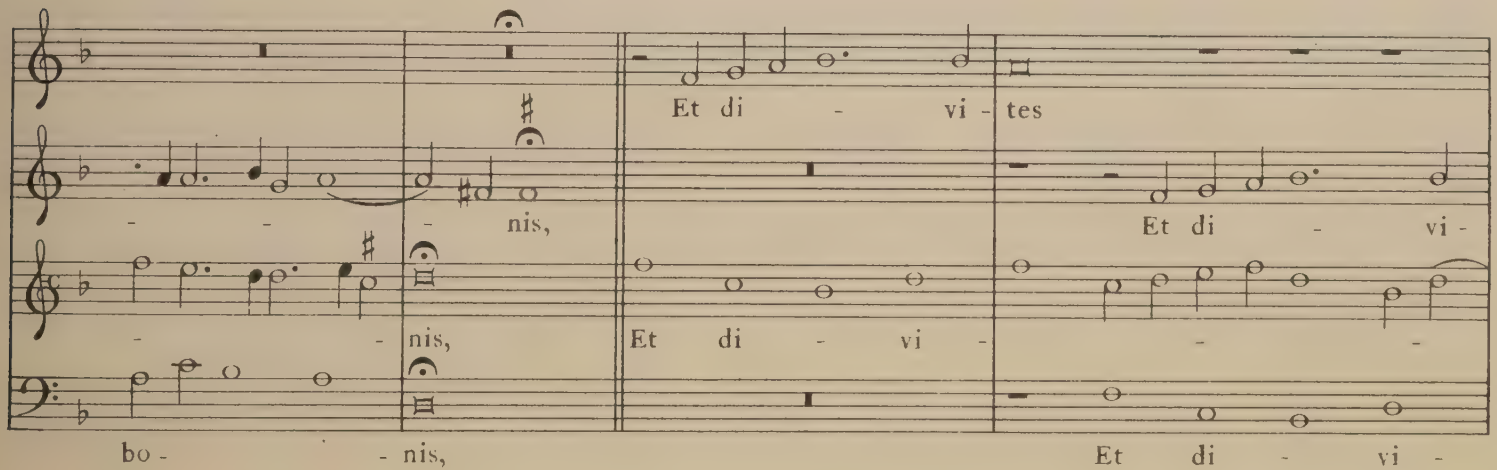
musical score system 4, measures 13-16. The system consists of four staves. The lyrics are: - tes im - ple - vit bo - nis, im - ple - vit bo - nis, - tes im - ple - vit



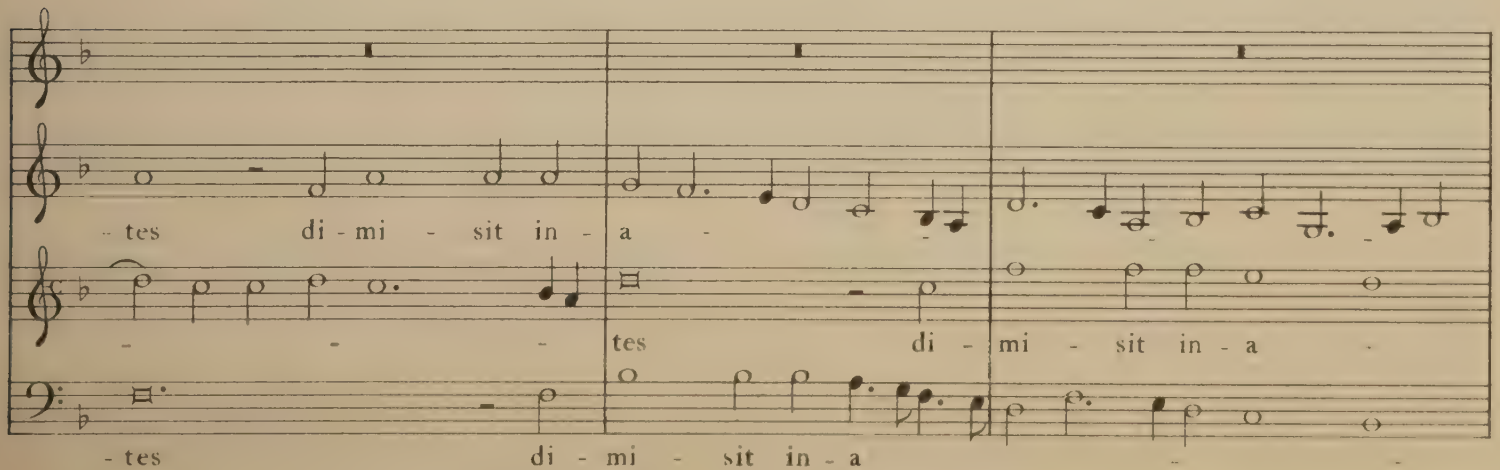
bo - nis, im - ple - vit bo -



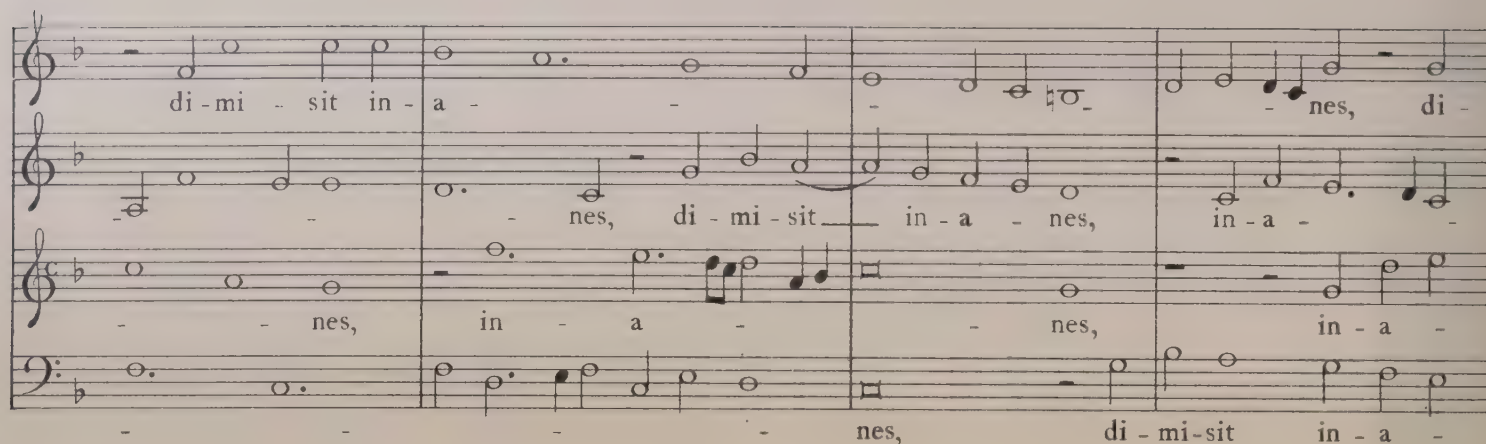
bo (1) - nis, im - ple - vit bo - nis, im - ple - vit



bo - nis, Et di - vi - tes Et di - vi -



- tes di - mi - sit in - a - tes di - mi - sit in - a

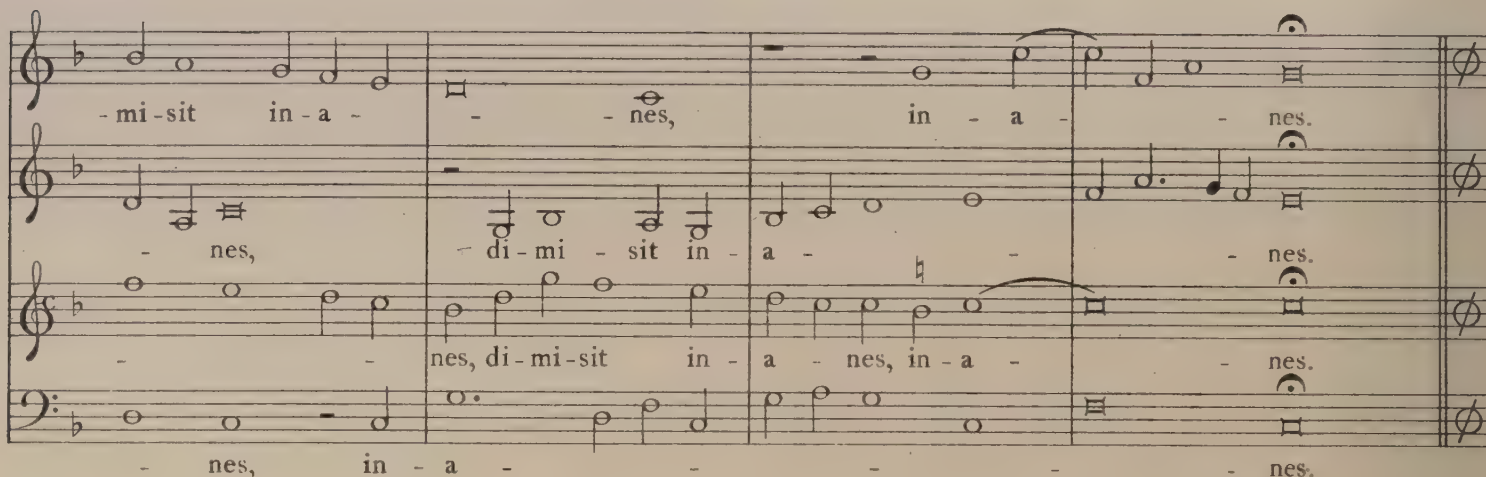


di - mi - sit in - a - nes, di -

nes, di - mi - sit in - a - nes, in - a -

nes, in - a - nes, in - a -

nes, di - mi - sit in - a -

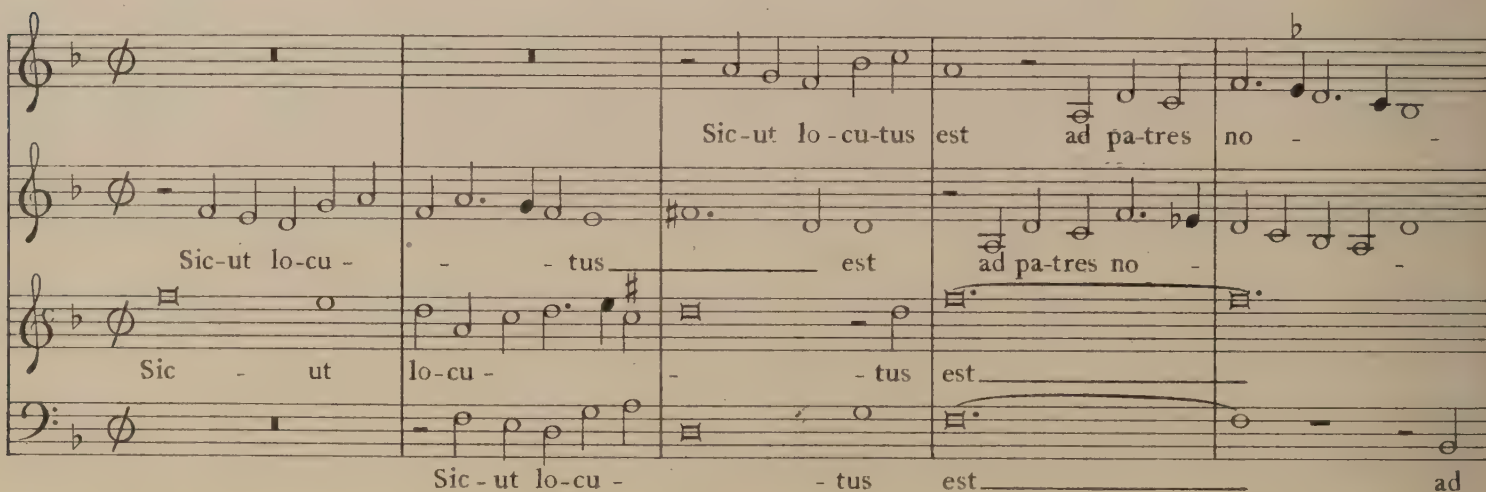


- mi - sit in - a - nes, in - a - nes.

nes, di - mi - sit in - a - nes.

nes, di - mi - sit in - a - nes, in - a - nes.

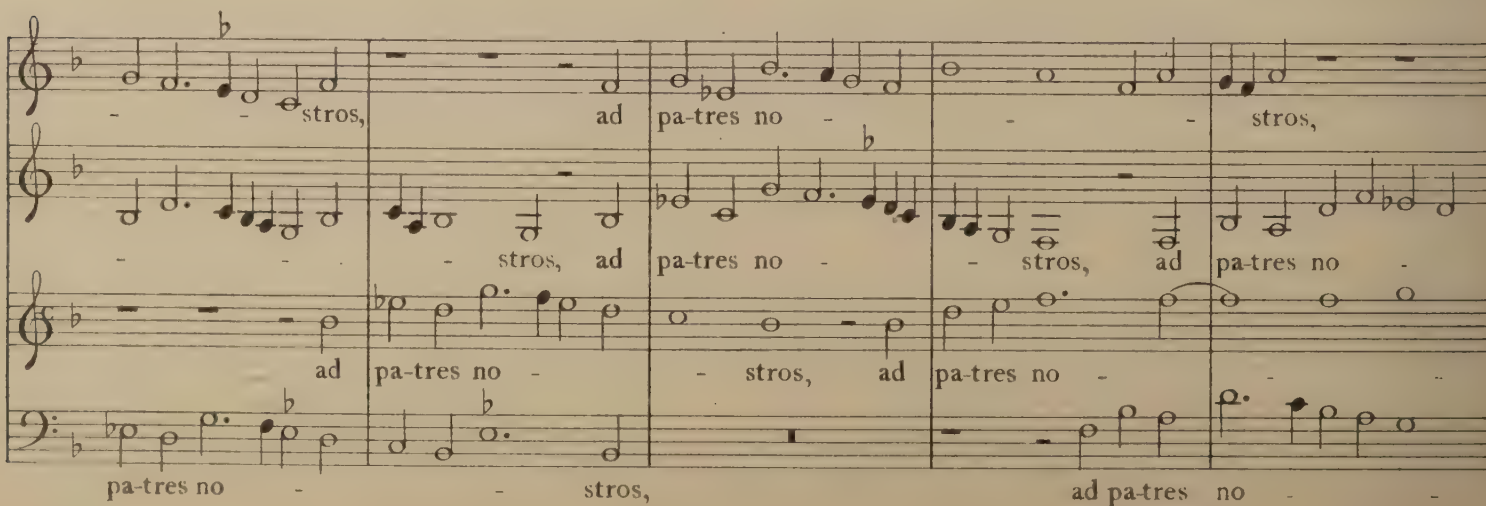
nes, in - a - nes.



Sic - ut lo - cu - tus est ad pa - tres no -

Sic - ut lo - cu - tus est ad pa - tres no -

Sic - ut lo - cu - tus est ad



stros, ad pa - tres no - stros,

stros, ad pa - tres no - stros, ad pa - tres no -

ad pa - tres no - stros, ad pa - tres no -

pa - tres no - stros, ad pa - tres no -

no - stros. A - bra-ham, A - bra - ham,

stros. A - bra - ham, A - bra ham,

stros. A - bra - ham,

stros. A - bra - ham,

Et se - mi - ni e - ius in sæ - cu -

Et se - mi - ni e - ius in sæ - cu -

Et se - mi - ni e - ius in sæ - cu -

Et se - mi - ni e - ius in sæ - cu -

e - ius in sæ - cu - la, in sæ - cu - la.

e - ius in sæ - cu - la, e - ius in sæ - cu - la.

e - ius in sæ - cu - la.

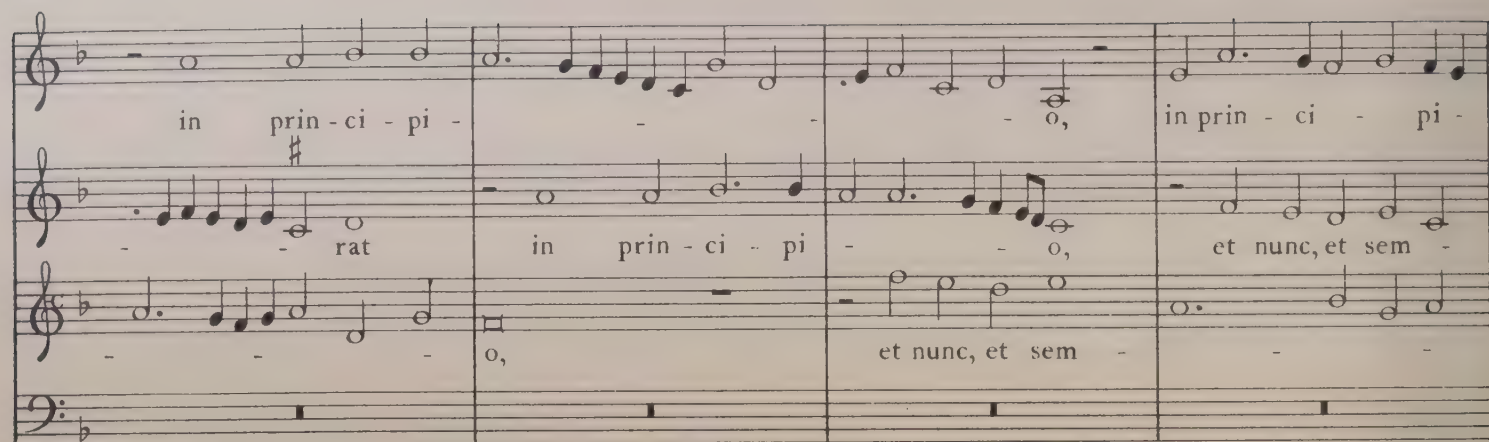
e - ius in sæ - cu - la.

Sic - ut e - rat in prin - ci - pi -

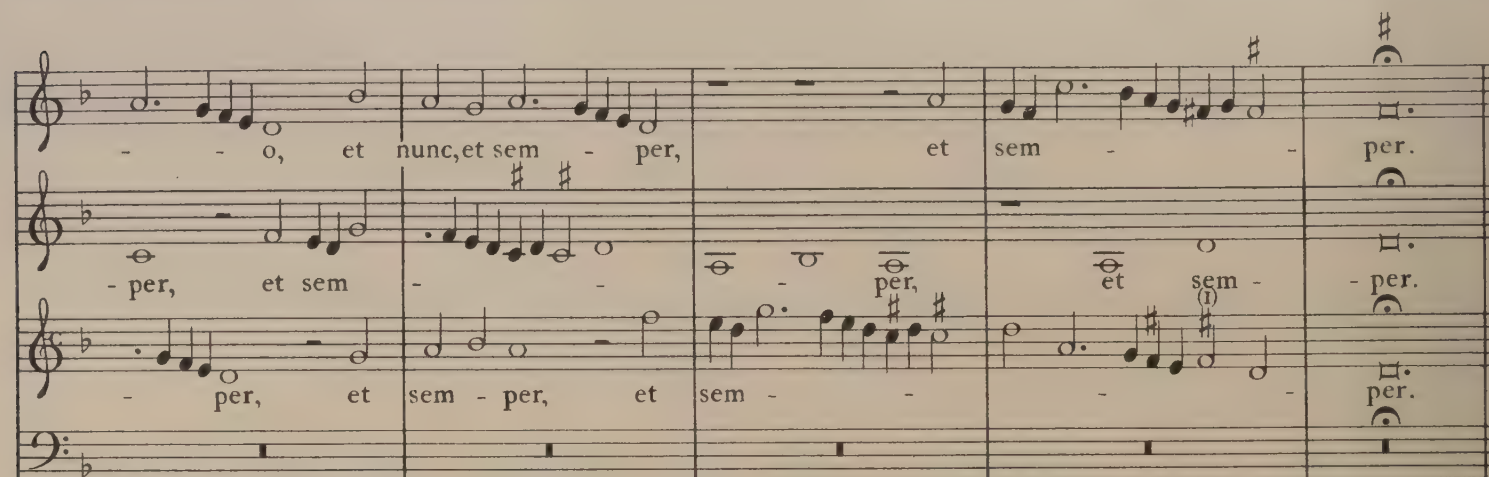
Sic - ut e - rat in prin - ci - pi -

Sic ut e - rat in prin - ci - pi -

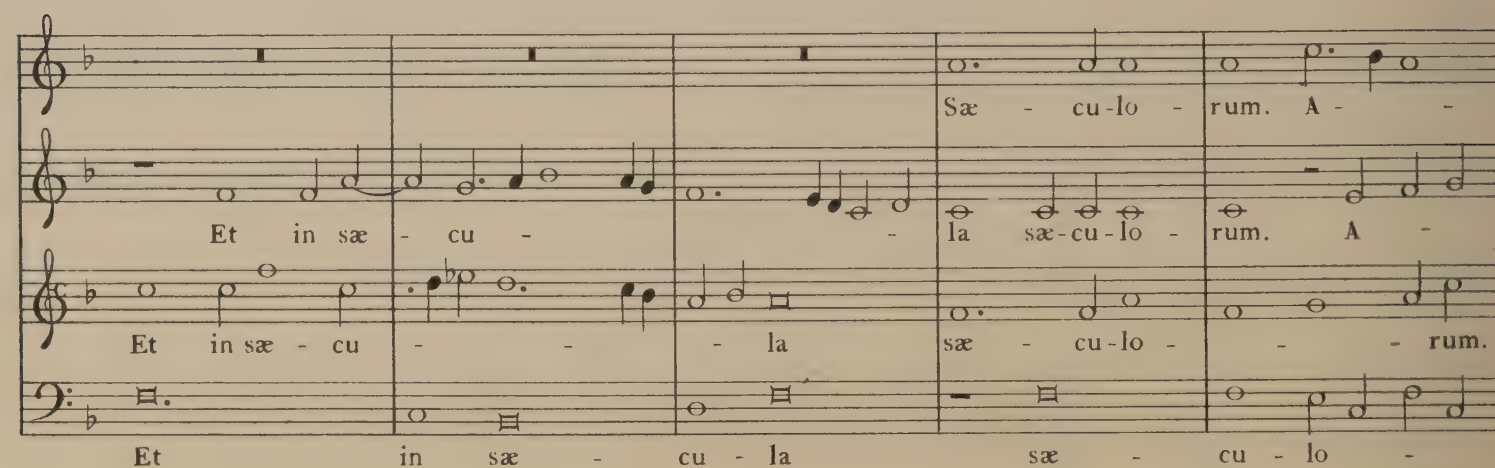
Sic ut e - rat in prin - ci - pi -



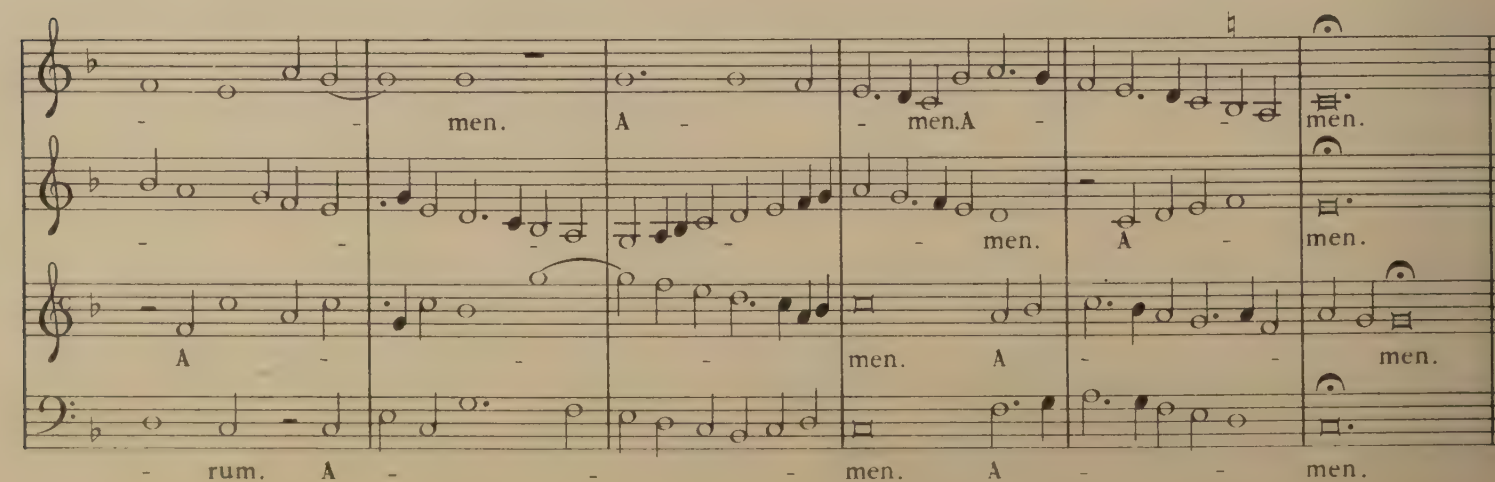
in prin - ci - pi - o, in prin - ci - pi -
 - rat in prin - ci - pi - o, et nunc, et sem -
 o, et nunc, et sem -



- o, et nunc, et sem - per, et sem - per.
 - per, et sem - per, et sem - per.
 - per, et sem - per, et sem - per.



Sæ - cu - lo - rum. A -
 Et in sæ - cu - la sæ - cu - lo - rum. A -
 Et in sæ - cu - la sæ - cu - lo - rum.
 Et in sæ - cu - la sæ - cu - lo -



men. A - men. A - men.
 - men. A - men.
 A - men. A - men.
 - rum. A - men. A - men.

MAGNIFICAT

II

Musical score for Magnificat II, featuring five vocal parts: SUPERIUS, DISCANTUS, CONTRATENOR, TENOR, and BASSUS. The lyrics are: Et ex-sul-ta-vit spi-ri-tus me-

Musical score for Magnificat II, featuring five vocal parts: SUPERIUS, DISCANTUS, CONTRATENOR, TENOR, and BASSUS. The lyrics are: -us, spi-ri-tus me- -us, me- -us in De-o

me - - o.

me - - o.

- ri me - - o.

Qui - a fe - cit mi - hi ma - gna qui po - tens

(1) - - o.

- - o.

Qui - a fe - cit mi - hi ma - gna qui po - tens est,

est, qui po - tens, qui po - tens est, et san - ctum

po - tens est, qui po - tens est, et san - ctum no - men e - -

Qui - a fe - cit mi - hi ma - gna qui po - tens est, et

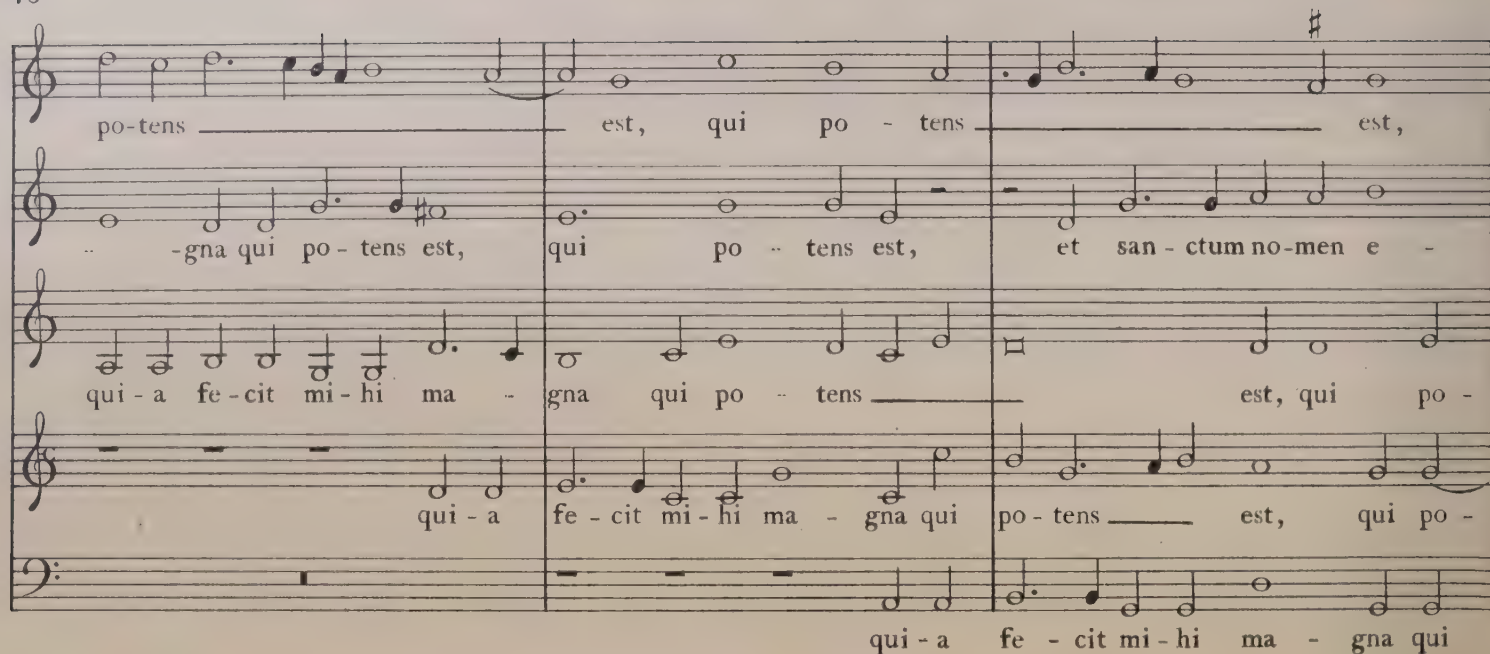
Qui - a fe - cit mi - hi ma - gna qui

et san - ctum no - men e - ius, qui - a fe - cit mi - hi ma -

no - men e - ius, et san - ctum no - men e - ius,

- ius, e - - ius,

san - ctum no - men e - - ius,



po-tens est, qui po-tens est, -gna qui po-tens est, qui po-tens est, et san-ctum no-men e- qui-a fe-cit mi-hi ma-gna qui po-tens est, qui po- qui-a fe-cit mi-hi ma-gna qui po-tens est, qui po- qui-a fe-cit mi-hi ma-gna qui



et san-ctum no-men e- -ius, et san-ctum -ius, e- -ius, et san-ctum no-men e- ius, et san-ctum no-men - tens est, et san-ctum no-men e- ius, et san-ctum no-men - tens est, et san-ctum no-men e- -ius, et san-ctum no-men e- po- - tens est, et san-ctum no-men e- -ius, et san-ctum no-men e-



no-men e- ius. Fe-cit po-ten-ti-am, fe-cit po-ten-ti- -ius. Fe-cit po-ten-ti-am, fe-cit po- e- ius. Fe-cit po-ten-ti- -ius. Fe-cit po- -ius. Fe-cit po-

am
-ten ti - am
am, fe - cit po - ten - ti - am
-ten - ti - am, po - ten - ti - am
Fe - cit po - ten - ti - am

in bra - chi - o su -
in bra - chi - o su -
in bra - chi - o su -
in bra - chi - o su -
in bra - chi - o

- o, in bra -
- o,
- o,
- o,
- o,

-chi - o su -
in bra - chi - o su -
- su -
in bra - chi - o su -
in bra - chi - o su -

- o:
- o, in bra - chi - o su -
- o,
in bra - chi - o su -
- o, in bra - chi - o su -

di - sper - sit su -
di - sper -
- o:
- o:
- o:
- o:

- per - bos, su - per -
- sit su - per -
di - sper - sit su - per -
di - sper - sit su - per -
di - sper - sit su - per -

- bos
- bos
- bos, su - per -
- bos, di - sper - sit su - per -
- bos

men - te cor - dis
men - te
men - te cor - dis
men - te cor - dis
men - te cor - dis

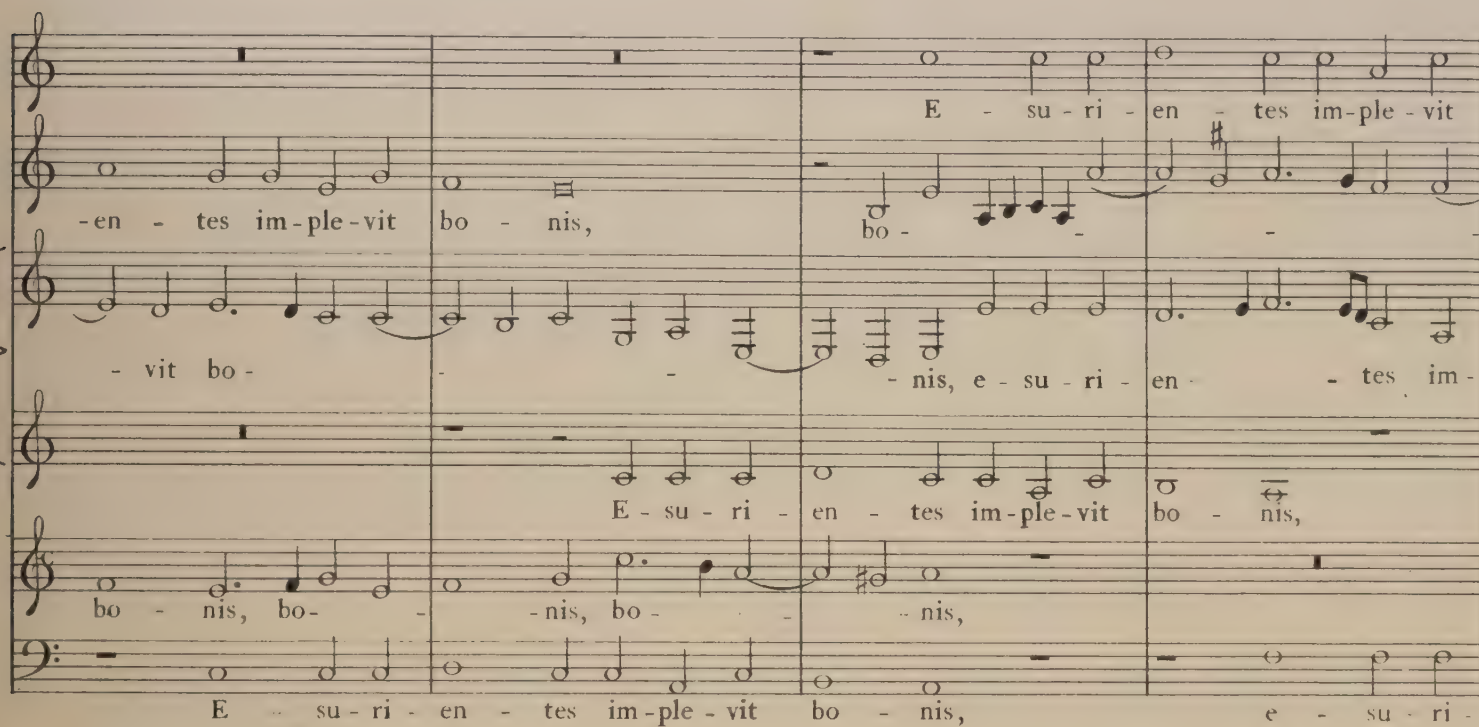
su - i, men-te cor - dis su - i, men-te cor - dis su - i, men-te cor - dis su - i, men-te cor - dis su - i

di-sper - sit su - per - bos, su - per - bos men-te cor - dis su - i, men - te cor - di-sper - sit su - per - bos men-te cor - dis su - i, di-sper - sit su - per - bos, su - per - bos - i, di-sper - sit su - per - bos


su - i, men-te cor - dis su - i, men-te cor - dis su - i, men-te cor - dis su - i, men-te cor - dis su - i



First system of the musical score. It features five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a treble clef. The fifth staff has a bass clef. The lyrics are: cor-dis su- - i. E - su - ri - en - tes im-ple-vit bo - nis, im-ple - E - su - ri - en - tes im-ple-vit



Second system of the musical score. It features five staves. The first staff has a treble clef. The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a treble clef. The fifth staff has a bass clef. The lyrics are: -en - tes im-ple-vit bo - nis, E - su - ri - en - tes im-ple - vit bo - - nis, e - su - ri - en - tes im- E - su - ri - en - tes im-ple-vit bo - nis, bo - nis, bo - nis, E - su - ri - en - tes im-ple - vit bo - nis, e - su - ri -



Third system of the musical score. It features five staves. The first staff has a treble clef. The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a treble clef. The fifth staff has a bass clef. The lyrics are: bo - nis, e - su - ri - en - tes im-ple - vit bo - nis, im - ple - - nis, e - su - ri - en - tes im-ple-vit bo - nis, im - ple - vit bo - - ple-vit bo - - nis, im-ple-vit bo - - nis, im - ple - vit bo - e - su - ri - en - tes im-ple - vit -en - tes im-ple - vit bo - nis,

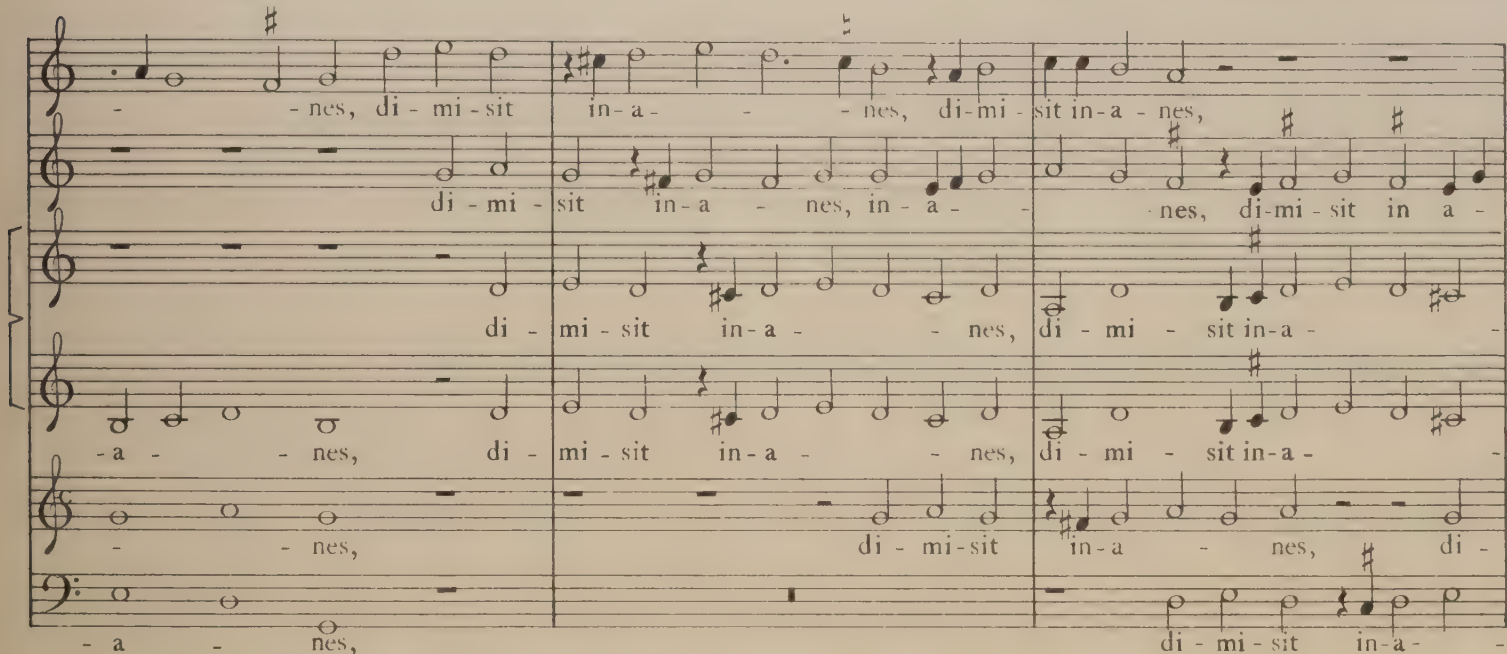
- vit bo - nis, e - su - ri -
 - nis, im - ple - vit bo -
 e - su - ri - en - tes im - ple - vit bo - nis, im - ple - vit
 - nis, e - su - ri - en - tes im - ple - vit bo nis,
 bo - nis, e - su - ri - en - tes im - ple - vit bo - nis,
 e - su - ri - en - tes im - ple - vit bo - nis,

(1)
 - en - tes im - ple - vit bo - nis, et di - vi - tes di - mi - sit in - a - nes,
 - nis, im - ple - vit bo - nis, et di - vi - tes di - mi - sit et
 bo - nis, im - ple - vit bo - nis,
 et di - vi - tes di - mi - sit in - a - nes, et
 im - ple - vit bo - nis,
 im - ple - vit bo - nis,

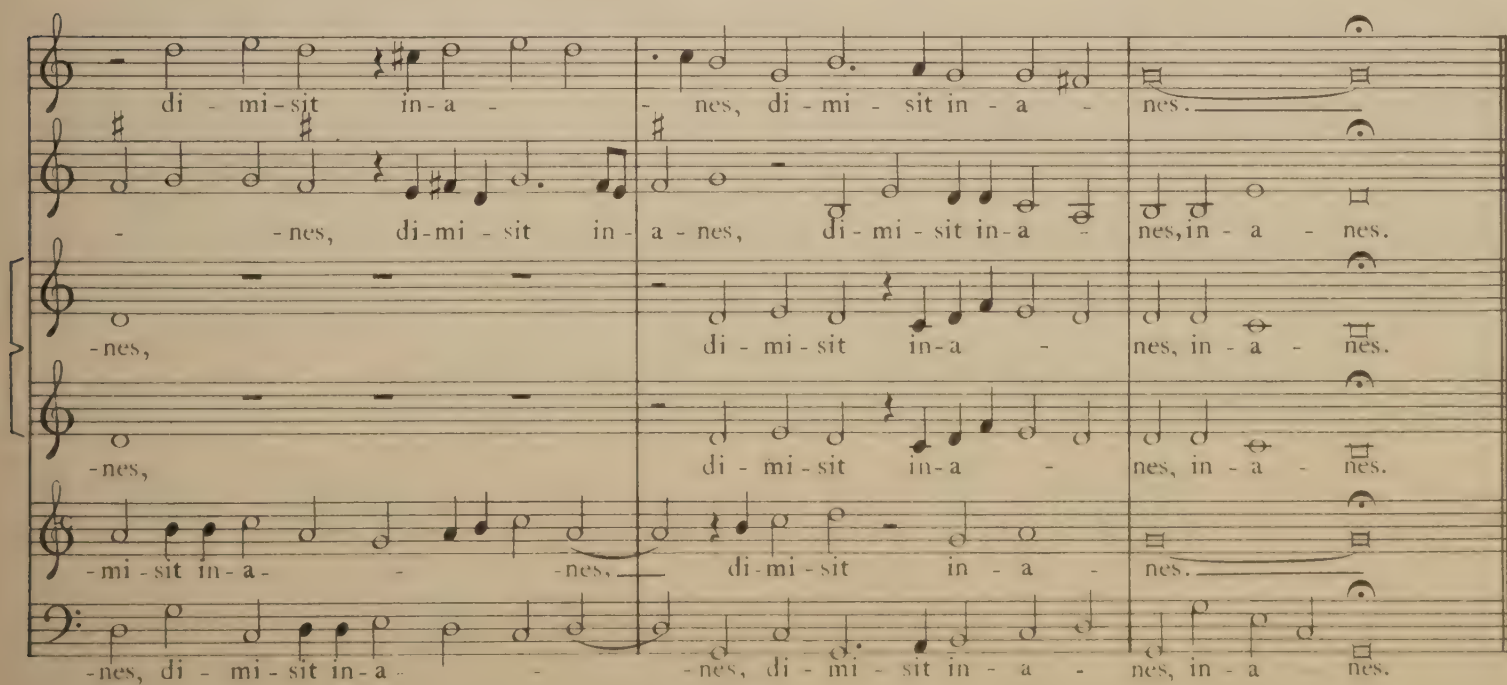
di - vi - tes di - mi - sit in - a - nes, et
 et di - vi - tes di - mi - sit in - a - nes, di - mi - sit in - a -
 di - vi - tes di - mi - sit in - a - nes, et di - vi - tes di - mi - sit in -
 di - vi - tes di - mi - sit in - a - nes, et di - vi - tes di - mi -
 et di - vi - tes di - mi - sit in a -



et di - vi-tes di - mi-sit in a -
 di - vi-tes di - mi-sit in - a - nes,
 - nes, et di - vi-tes di - mi-sit in - a - nes,
 - a - nes, et di - vi-tes di - mi-sit in - a - nes, in -
 - sit in - a - nes, et di - vi-tes di - mi-sit in - a -
 - nes, et di - vi-tes di - mi-sit in -



- nes, di - mi - sit in - a - nes, di - mi - sit in - a - nes,
 di - mi - sit in - a - nes, in - a - nes, di - mi - sit in a -
 di - mi - sit in - a - nes, di - mi - sit in - a -
 - a - nes, di - mi - sit in - a - nes, di - mi - sit in - a -
 - nes, di - mi - sit in - a - nes, di -
 - a - nes, di - mi - sit in - a -



di - mi - sit in - a - nes, di - mi - sit in - a - nes.
 - nes, di - mi - sit in - a - nes, di - mi - sit in - a - nes, in - a - nes.
 - nes, di - mi - sit in - a - nes, in - a - nes.
 - nes, di - mi - sit in - a - nes, in - a - nes.
 - mi - sit in - a - nes, di - mi - sit in - a - nes.
 - nes, di - mi - sit in - a - nes, in - a - nes.

Sic - ut lo - cu - tus est ad pa - tres

Sic - ut lo - cu - tus est ad pa - tres no - - - stros,

Sic - ut lo - cu - tus est ad pa - tres no - - - stros, ad

Sic - ut lo - cu - tus est ad pa - tres no - - -

Sic - ut lo - cu - tus est ad pa - tres no - - - stros, ad pa - tres no -

no - - - stros, A - bra - ham et se - mi - ni e - ius in

ad pa - tres no - - - stros, A - bra - ham et se - mi - ni e -

pa - tres no - - - stros, A - bra - ham et se - mi -

-stros, no - - - stros, A - bra - ham

- - - -stros, A - bra - ham et

sæ - cu - la, et se - mi - ni e - ius in sæ - cu -

- ius, et se - mi - ni e - ius, e -

ni, et se - mi - ni e - ius in sæ - cu - la, e - ius in

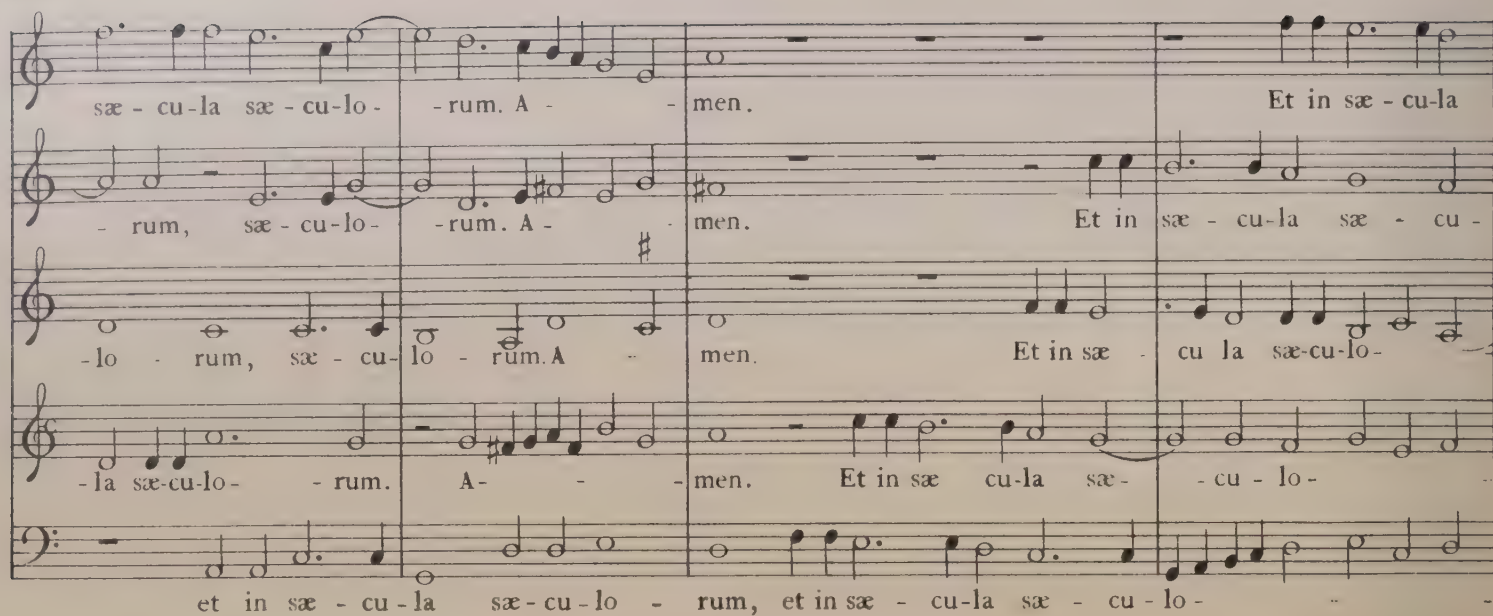
et se - mi - ni e - ius in sæ - cu - la,

se - mi - ni e - ius in sæ - cu - la, et

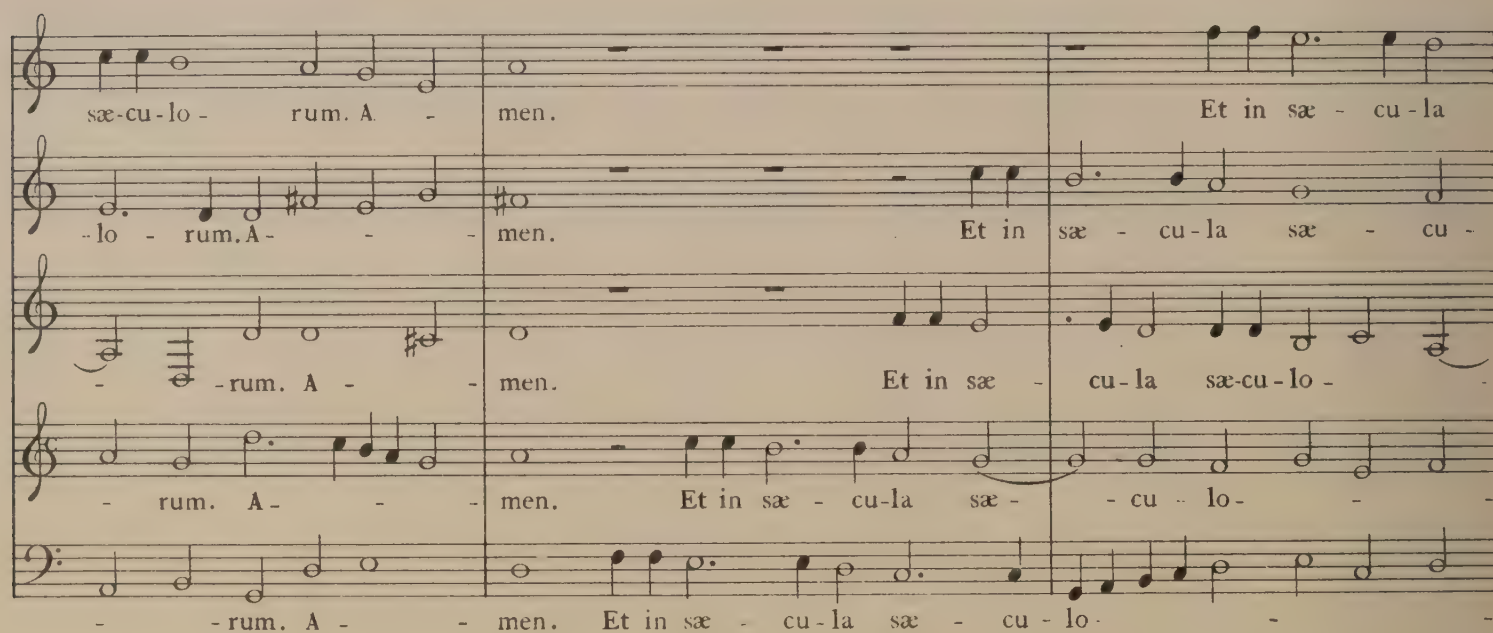
-la, et se - mi-ni e - ius in sæ - cu - la.
 -ius in sæ-cu - la, et se - mi-ni e - ius in sæ - cu - la.
 sæ-cu - la, et se - mi-ni e - ius in sæ cu-la, e - ius in sæ - cu-la.
 et se - mi-ni e - ius in sæ - cu la.
 se - mi-ni e - ius in sæ - cu - la, in sæ - cu-la.

Sic - ut e - rat in prin - ci - pi - o,
 Sic - ut e - rat in prin-ci - pi-o,
 Sic - ut e - rat in prin
 Sic - ut e - rat in prin-ci - pi - o, in prin - ci -
 Sic - ut e - rat

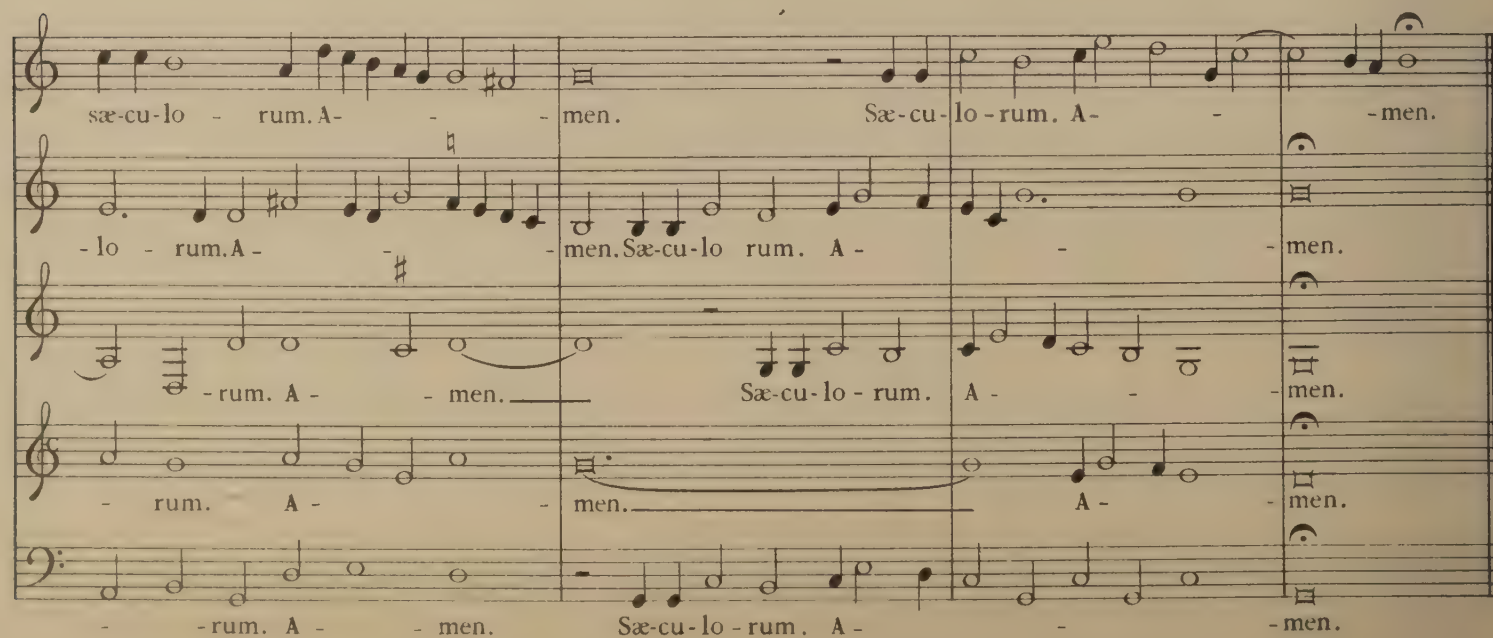
et nunc, et sem - per, et in
 et nunc, et sem - per, et in sæ - cu-la sæ-cu-lo-
 - ci - pi - o, et nunc, et sem - per, et in sæ - cu-la sæ-cu-
 - pi - o, et nunc, et sem - per, et in sæ - cu-
 in prin - ci - pi-o, et nunc, et sem - per,



First system of musical notation (measures 1-4). It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one bass line. The lyrics are:
 Sæ - cu - la sæ - cu - lo - - rum. A - - men. Et in sæ - cu - la
 - rum, sæ - cu - lo - - rum. A - - men. Et in sæ - cu - la sæ - cu -
 - lo - - rum, sæ - cu - lo - - rum. A - - men. Et in sæ - cu - la sæ - cu - lo -
 - la sæ - cu - lo - - rum. A - - men. Et in sæ - cu - la sæ - - cu - lo -
 et in sæ - cu - la sæ - cu - lo - - rum, et in sæ - cu - la sæ - cu - lo -



Second system of musical notation (measures 5-8). It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one bass line. The lyrics are:
 sæ - cu - lo - - rum. A - - men. Et in sæ - cu - la
 - lo - - rum. A - - men. Et in sæ - cu - la sæ - cu -
 - rum. A - - men. Et in sæ - cu - la sæ - cu - lo -
 - rum. A - - men. Et in sæ - cu - la sæ - - cu - lo -
 - - rum. A - - men. Et in sæ - cu - la sæ - cu - lo -



Third system of musical notation (measures 9-12). It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one bass line. The lyrics are:
 sæ - cu - lo - - rum. A - - men. Sæ - cu - lo - rum. A - - men.
 - lo - - rum. A - - men. Sæ - cu - lo - rum. A - - men.
 - rum. A - - men. Sæ - cu - lo - rum. A - - men.
 - rum. A - - men. A - - men.
 - - rum. A - - men. Sæ - cu - lo - rum. A - - men.

NUNC DIMITTIS

Qui - a vi - de-runt o - cu-li me - - -

Qui - a vi - de-runt o - cu-li me - - -

Qui - a vi - de-runt o - cu-li me - - -

Qui - a vi - de-runt

- i, o - cu-li me - - - i

- i, qui - a vi-de-runt o - cu - li me - - i

- i, o - cu-li me - - i

o - cu-li me - - i, o - cu - li me - - i sa - lu - ta - re tu -

Qui - a vi - de-runt o - cu-li me - - i sa - lu -

sa - lu - ta - re tu - um, sa - lu - ta - re tu - um.

sa - lu - ta - re tu - um, sa - lu - ta - re tu - um.

sa - lu - ta - re tu -

um, sa - lu - ta - re tu - um.

- ta - re tu - um, sa - lu - ta - re tu - um.

Lu - men ad re - ve - la - ti - o - nem gen - ti -

Lu - men ad re - ve - la - ti - o - nem gen - ti - um, gen -

Lu - men ad re - ve - la - ti - o - nem gen - ti -

Lu - men ad re - ve -

um, ad re - ve - la - ti - o - nem gen - ti - um: et glo - ri - am ple - bis tu -

- ti - um: et glo - ri - am ple - bis tu -

- um, gen - ti - um: et glo - ri - am ple - bis tu -

- la - ti - o - nem gen - ti - um:

Lu - men ad re - ve - la - ti - o - nem gen - ti - um:

- æ Is - ra -

(1) - æ Is - ra - el, et glo - ri - am ple - bis tu - (2) (3) æ Is - ra -

- æ Is - ra - el, et glo - ri - am ple - bis tu - æ Is - ra -

Et glo - ri - am ple - bis tu - æ Is - ra -

et glo - ri - am ple - bis tu - æ ls ra - el.

- el, et glo - ri - am ple - bis tu - æ ls - ra - el.

- el, et glo - ri - am ple - bis tu - æ ls - ra - el.

- el, ls - ra - el.

et glo - ri - am ple - bis tu - æ ls - ra - el.

Sic - ut e - rat

Sic - ut

et in sæ - cu - la,

et in sæ - cu -

in prin - ci - pi - o, in prin - ci - pi - o, et nunc, et sem - per,

e - rat in prin - ci - pi - o, et nunc, et sem - per, et in sæ - cu -

Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,

in sæ - cu - la sæ - cu - lo - rum, sæ - cu - lo - rum. A - men.

- la sæ - cu - lo - rum. A - men. Sæ - cu - lo - rum. A - men.

et in sæ - cu - la sæ - cu - lo - rum. A - men. A - men.

- la et in sæ - cu - la sæ - cu - lo - rum. A - men.

et in sæ - cu - la, et in sæ - cu - la sæ - cu - lo - rum. A - men.

ALLELUYA

MEDIUS

CONTRATENOR

TENOR

BASSUS

Al - le - lu - y -

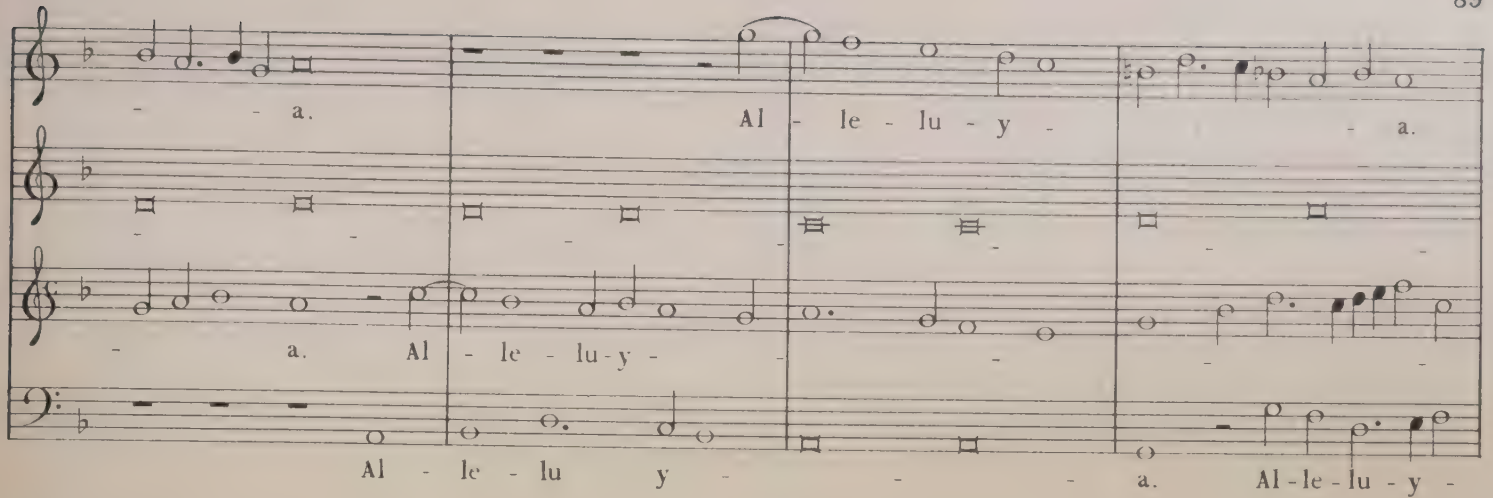
Al - le - lu - y -

Al - le - lu - ya. Al - le - lu - y -

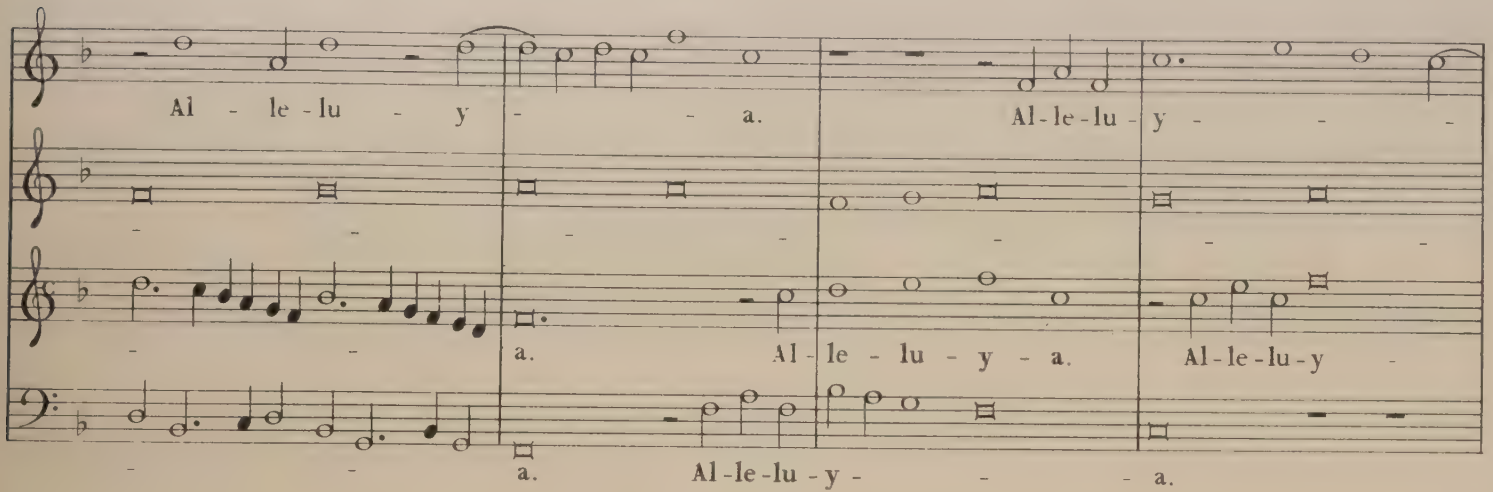
Al - le - lu - y - a. Al - le - lu -

Al-le-lu-y-a. Al-le-lu-y-a.


Alleluia



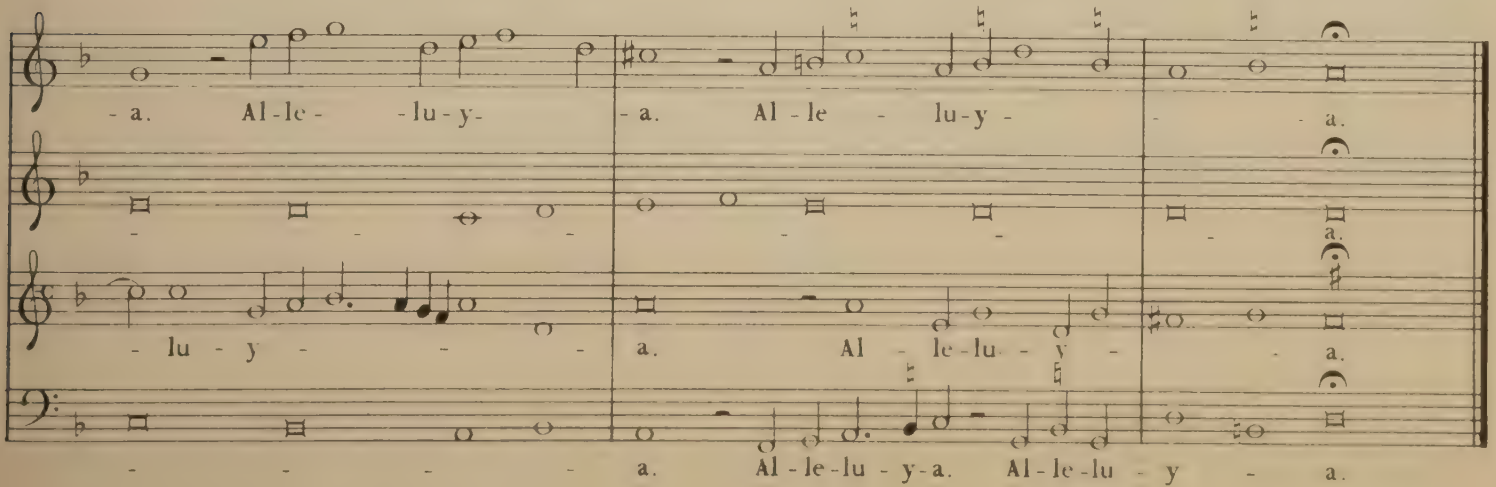
First system of the musical score. It consists of four staves. The top staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics are: "a. Al - le - lu - y - a." The first staff has a long note on "Al" and a short note on "le". The second staff has a long note on "lu" and a short note on "y". The third staff has a long note on "a." and a short note on "Al". The bottom staff has a long note on "le" and a short note on "lu".



Second system of the musical score. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics are: "Al - le - lu - y - a. Al - le - lu - y - a. Al - le - lu - y - a." The first staff has a long note on "Al" and a short note on "le". The second staff has a long note on "lu" and a short note on "y". The third staff has a long note on "a." and a short note on "Al". The bottom staff has a long note on "le" and a short note on "lu".



Third system of the musical score. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics are: "a. Al - le - lu - ya. Al - le - lu - y - a. Al - le - lu - y - a." The first staff has a long note on "Al" and a short note on "le". The second staff has a long note on "lu" and a short note on "y". The third staff has a long note on "a." and a short note on "Al". The bottom staff has a long note on "le" and a short note on "lu".



Fourth system of the musical score. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics are: "a. Al - le - lu - y - a. Al - le - lu - y - a. Al - le - lu - y - a." The first staff has a long note on "Al" and a short note on "le". The second staff has a long note on "lu" and a short note on "y". The third staff has a long note on "a." and a short note on "Al". The bottom staff has a long note on "le" and a short note on "lu".

AUDIVI

MEDIUS

CONTRATENOR

TENOR

BASSUS

This system contains the first three staves of the musical score. The top staff, labeled 'MEDIUS', begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains the lyrics 'Au - di - vi, au - di -'. The second staff, labeled 'CONTRATENOR', also has a treble clef, one flat, and common time, with the lyrics 'Au - di -'. The third staff, labeled 'TENOR', has a treble clef, one flat, and common time, with the lyrics 'Au - di -'. The fourth staff, labeled 'BASSUS', has a bass clef, one flat, and common time, and is currently empty. The music consists of whole and half notes with some rests.

This system contains the next three staves of the musical score. The top staff continues the 'MEDIUS' part with the lyrics '- vi, au - di - vi, au - di -'. The second staff continues the 'CONTRATENOR' part with the lyrics '- vi, au - di - vi, au -'. The third staff continues the 'TENOR' part with the lyrics '- vi, au - di - vi, au - di -'. The fourth staff continues the 'BASSUS' part with the lyrics 'Au - di - vi, au - di -'. The music continues with various note values and rests.

This system contains the final three staves of the musical score. The top staff continues the 'MEDIUS' part with the lyrics '- di - vi. Me - di -'. The second staff continues the 'CONTRATENOR' part with the lyrics '- di - vi. Me - di - a no -'. The third staff continues the 'TENOR' part with the lyrics '- di - vi. Me - di - a no -'. The fourth staff continues the 'BASSUS' part with the lyrics '- di - vi. Me - di - a no -'. The system concludes with a double bar line.

[illegible]

The image shows a page from a musical score for 'Agnus Dei' by Franz Schubert. It features four staves of music. The top staff is a vocal line with lyrics in German: 'est, factus est, factus est, factus est.' The second staff is a vocal line with lyrics: 'est, factus est, factus est, factus est.' The third staff is a vocal line with lyrics: 'est, factus est, factus est, factus est.' The bottom staff is a vocal line with lyrics: 'est, factus est, factus est, factus est.' The music is in 3/4 time and G major. The score is written in a traditional style with various musical notations including notes, rests, and bar lines.

[illegible]

nit, ecce sponsus ve-nit, ecce sponsus ve-nit, ecce sponsus ve-nit

Musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics "nit, ve nit." The score is in G major (one sharp) and 4/4 time. The Soprano part begins with a half rest, followed by a dotted half note G4, a quarter note A4, and a half note B4. The Alto part begins with a half rest, followed by a dotted half note G4, a quarter note A4, and a half note B4. The Tenor part begins with a half rest, followed by a dotted half note G4, a quarter note A4, and a half note B4. The Bass part begins with a half rest, followed by a dotted half note G4, a quarter note A4, and a half note B4. The lyrics "nit, ve nit." are written below the notes.

HODIE

Musical score for four voices (Medius, Contratenor, Tenor, Bassus) with lyrics "Ho - di". The score is in C major and 4/4 time. The Medius part begins with a half rest, followed by a dotted half note G4, a quarter note A4, and a half note B4. The Contratenor part begins with a half rest, followed by a dotted half note G4, a quarter note A4, and a half note B4. The Tenor part begins with a half rest, followed by a dotted half note G4, a quarter note A4, and a half note B4. The Bassus part begins with a half rest, followed by a dotted half note G4, a quarter note A4, and a half note B4. The lyrics "Ho - di" are written below the notes.

Musical score for four voices with lyrics "e. Glo - ri - a in ex - cel - sis". The score is in C major and 4/4 time. The Soprano part begins with a half rest, followed by a dotted half note G4, a quarter note A4, and a half note B4. The Alto part begins with a half rest, followed by a dotted half note G4, a quarter note A4, and a half note B4. The Tenor part begins with a half rest, followed by a dotted half note G4, a quarter note A4, and a half note B4. The Bass part begins with a half rest, followed by a dotted half note G4, a quarter note A4, and a half note B4. The lyrics "e. Glo - ri - a in ex - cel - sis" are written below the notes.

De - o, in ex - cel - sis De - o, et in

- sis De - o, et in ter - ra pax ho - mi - ni -

- cel - sis De - o, et in ter - ra pax ho - mi - ni -

De - o, et in ter - ra pax ho - mi - ni - bus bo -

ter - ra pax ho - mi - ni - bus bo - næ vo -

- bus bo - næ vo - lun - ta -

- bus bo - næ vo - lun - ta - tis, bo - næ

- næ vo - lun - ta -

- lun - ta - tis, bo - næ vo - lun - ta - tis.

- tis, bo - næ vo - lun - ta - tis.

vo - lun - ta - tis.

- tis, bo - næ vo - lun - ta - tis.

IN PACE

MEDIUS

CONTRATENOR

TENOR

BASSUS

In pa -

In pa -

In pa -

In pa -

ce, in pa - ce, in pa - ce.

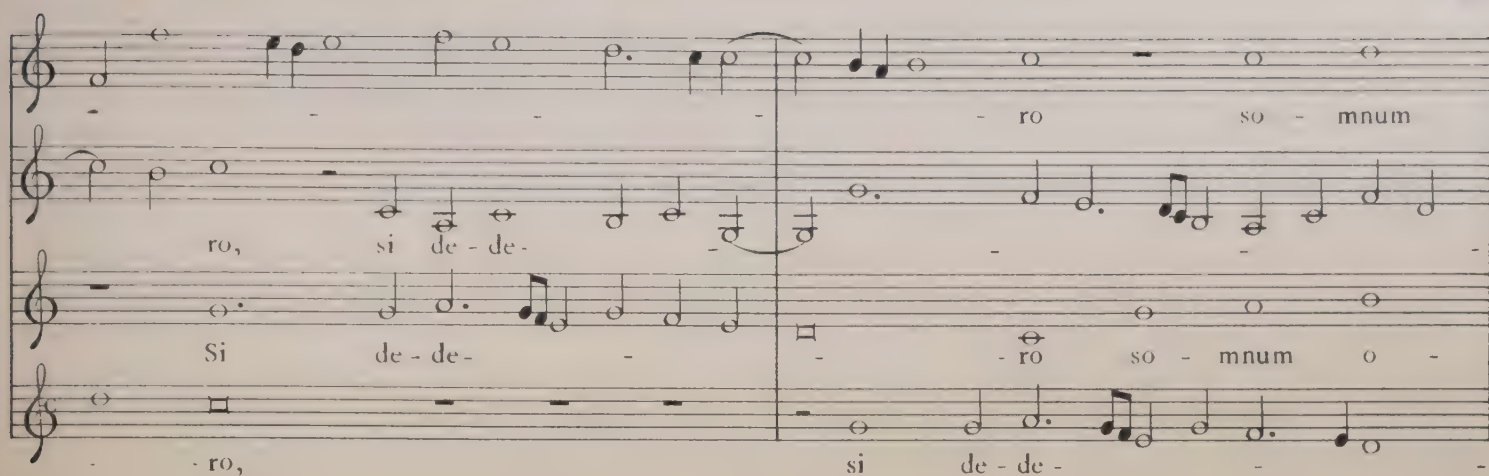
pa - ce, in pa - ce, in pa - ce.

ce, in pa - ce.

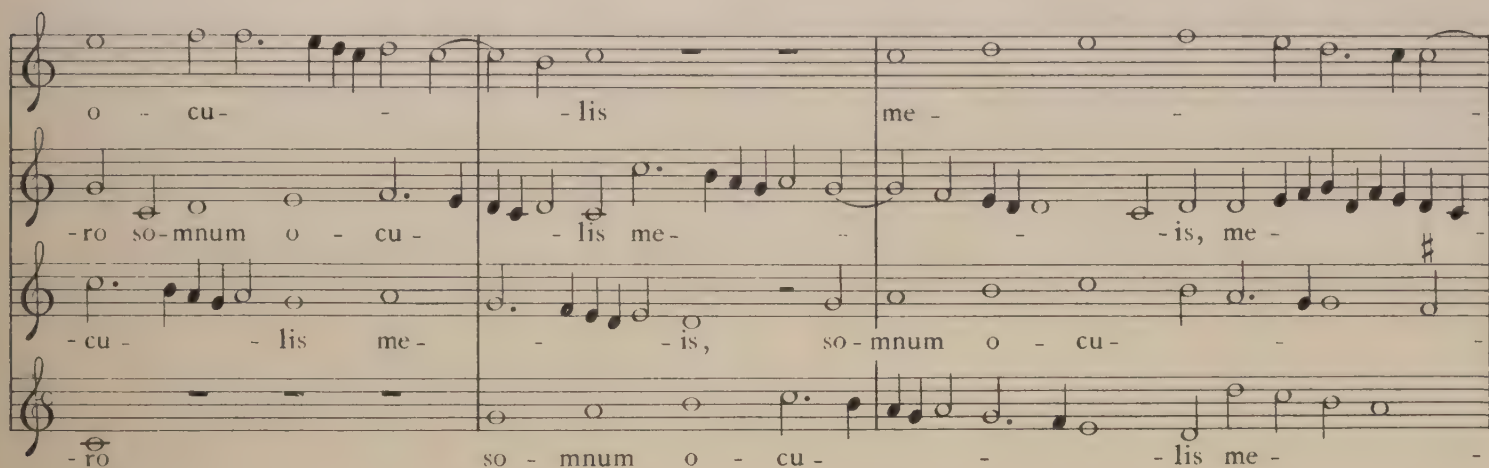
ce, in pa - ce.

ce, in pa - ce.

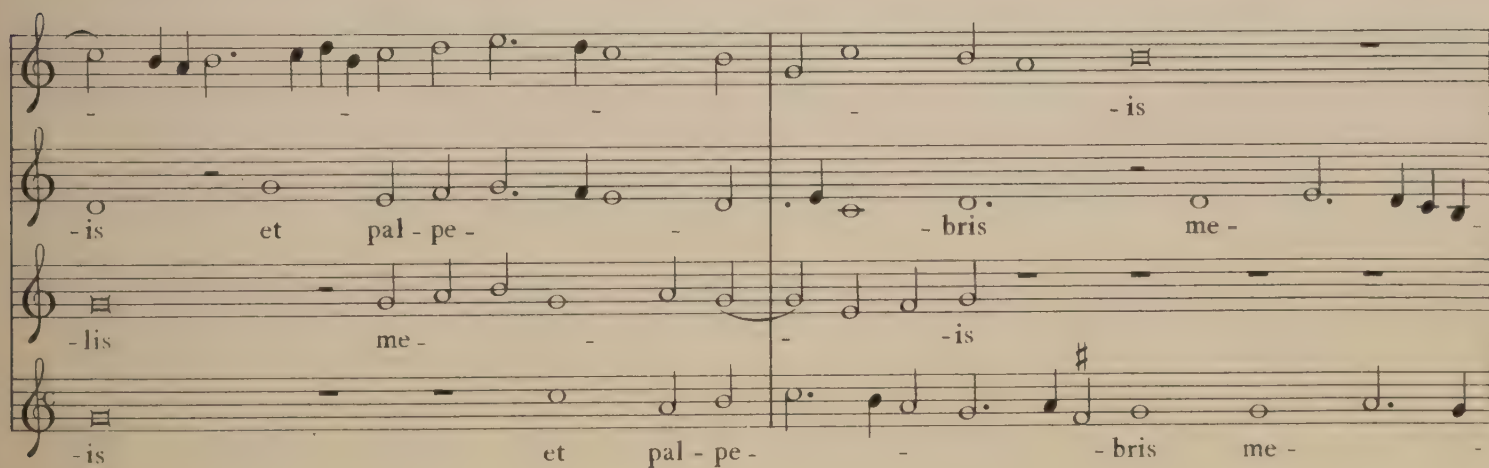
The image shows a musical score for a piece titled "Si de de de". It consists of four staves. The first staff is a vocal line with lyrics "Si de de de". The second staff is a vocal line with lyrics "Si de de de". The third staff is a vocal line with lyrics "Si de de de". The fourth staff is an instrumental line, likely for a piano or organ, featuring a melody with a key signature of one flat (B-flat) and a 3/4 time signature. The score is written in a traditional musical notation style with a key signature of one flat and a 3/4 time signature.



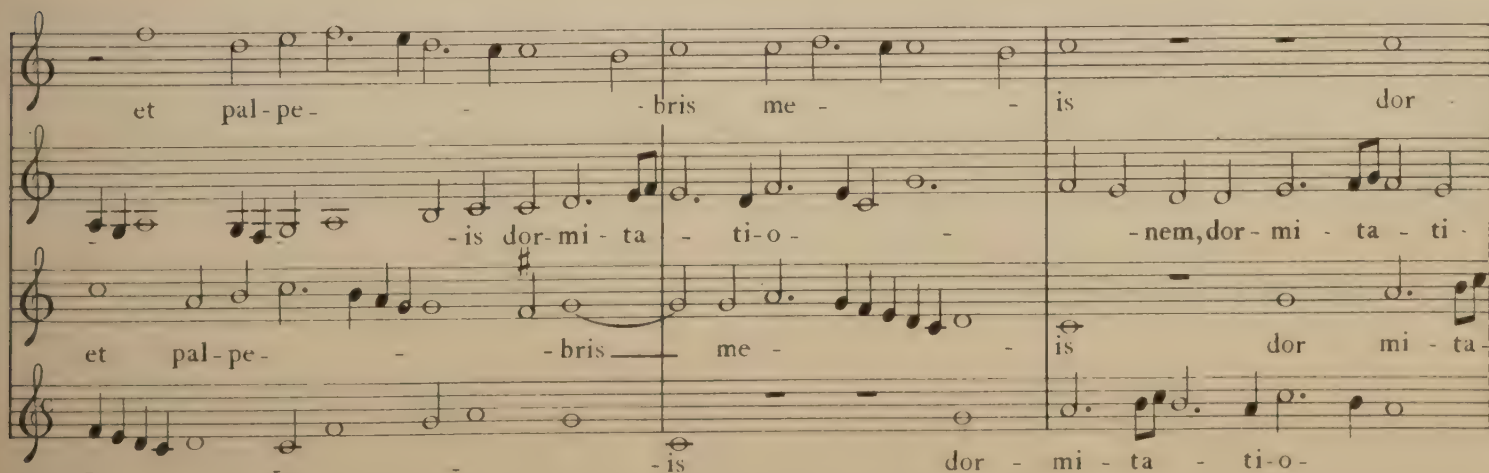
First system of the musical score. It consists of four staves. The lyrics are: "ro, si de - de - ro so - mnum". The music is written in a common time signature with various note values including half notes, quarter notes, and eighth notes. There are some rests and a fermata over the first staff.



Second system of the musical score. It consists of four staves. The lyrics are: "o cu - lis me - ro so - mnum o cu - lis me - is, me - cu - lis me - is, so - mnum o cu - ro so - mnum o cu - lis me -". The music continues with similar note values and includes a sharp sign (#) in the third staff.



Third system of the musical score. It consists of four staves. The lyrics are: "is et pal - pe - is me - is et pal - pe - is me -". The music continues with similar note values and includes a sharp sign (#) in the third staff.



Fourth system of the musical score. It consists of four staves. The lyrics are: "et pal - pe - is dor - mi - ta - ti - o - is dor - mi - ta - ti - o - is dor - mi - ta - ti - o -". The music continues with similar note values and includes a sharp sign (#) in the third staff.

This musical score is for the 'Gloria' from Franz Schubert's 'Missa in G major, D. 137'. It is a four-part setting for voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in G major and 4/4 time. The lyrics are in Latin: 'Gloria in excelsis Deo'. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The piano part features a prominent melody in the right hand, often accompanied by chords in the left hand. The vocal parts enter in measure 1 with the lyrics 'Gloria in excelsis Deo'. The score is written on a grand staff with four vocal staves and a piano accompaniment staff.

Musical score for "Gloria Patri" in G major, Op. 10, No. 1, by Franz Schubert. The score is for four voices: Soprano, Alto, Tenor, and Bass. It consists of two systems of staves. The lyrics are "Glo - ri - a Pa - tri, Glo - ri - a Pa -". The music is in 4/4 time and features various musical notations including notes, rests, and accidentals.

- tri, et Fi - li - o, Pa - tri et Fi -
 et Fi - li - o, Pa - tri et Fi - li -
 Pa - tri et Fi - li -
 (2)
 - tri, et Fi - li -

li - o, et Spi - ri - tu - i, et Spi -

tu - i, et Spi - ri - tu - i San - i, et Spi - ri - tu - i, et Spi - ri - tu -

cto, San - cto, San - cto, San - cto, San -

cto. cto, San - cto, San - cto, San - cto.

- lis: mi - se - re - re no - bis, mi - se - re - re no -
 - lis: mi - se - re - re no - bis, mi - se - re - re no - bis,
 - lis: mi - se - re - re no -
 - lis: mi - se - re - re no -

- bis, mi - se - re - re no - bis.
 no - bis, mi - se - re - re no - bis.
 - bis, no - bis, mi - se - re - re no - bis.
 - bis, mi - se - re - re no - bis.

Nunc, Chri - ste,
 Nunc, Chri - ste,
 Nunc, Chri - ste,
 Nunc, Chri - ste, te pe - ti -

te pe - ti - mus, mi - se - re - re, mi - se - re -
 - ti - mus, mi - se - re - re,
 - mus, mi - se - re - re quæ - su - mus,
 mus, mi - se - re - re quæ - su - mus, mi -

- re, mi - se - re - re quæ - su - mus. Qui ve -

mi - se - re - re quæ - su - mus, quæ - su - mus. Qui ve - ni -

mi - se - re - re quæ - su - mus. Qui

se - re - re quæ - su - mus, quæ - su - mus. Qui ve - ni -

- ni - - sti red - i - me - re per - di - tos, red -

- sti red - i - me - re, red - i - me - re per - di -

ve - ni - - sti red - i - me - re per - di - tos, red - i - me - re per -

- sti red - i - me - re per - di -

- i - me - re per - di - tos, no - li da - mna -

- tos, per - di - tos, no - li da - mna -

- di - tos, per - di - tos, no - li da - mna -

- tos, no - li da - mna -

- re red - em - - ptos, red - em - (1) - ptos.

- re red - em - - ptos, red - em - - ptos.

- re red - em - - ptos, red - em - - ptos.

- re red - em - - ptos, red - em - - ptos.

Qui a per cru - cem tu -

Qui a per cru - cem tu -

Qui a per cru - cem tu -

Qui a per cru - cem tu -

-am red - e-mi-sti mun- - - - - dum.
 red - e-mi-sti mun - dum red - e-mi-sti mun - - - - - dum.
 -am red - e-mi-sti mun - - - - - dum, red - e-mi-sti mun - - - - - dum.
 red - e-mi-sti mun- - - - - dum.

[illegible]

LAMENTATIONS

I

Musical score for the first system of Lamentations I, featuring five parts: SUPERIUS, DISCANTUS, CONTRATENOR, TENOR, and BASSUS. The time signature is common time (C). The lyrics are: In - ci-pit la - men-ta-ti-o le-re-mi-æ pro-phe -

Musical score for the second system of Lamentations I, featuring five parts: SUPERIUS, DISCANTUS, CONTRATENOR, TENOR, and BASSUS. The time signature is common time (C). The lyrics are: - ci-pit (2) la - men-ta-ti-o le-re-mi-æ pro-phe - tæ, pro-phe - tæ, pro-phe - tæ, le-re-mi-æ pro-phe - tæ, pro-phe - tæ. In - ci-pit la - men-ta-ti-o le-re-mi-æ pro-phe - tæ. In - ci-pit la - men-ta-ti-o le-re-mi-æ pro-phe - tæ.

Musical score for the third system of Lamentations I, featuring five parts: SUPERIUS, DISCANTUS, CONTRATENOR, TENOR, and BASSUS. The time signature is common time (C). The lyrics are: (4) tæ. In - ci-pit la - men-ta-ti-o le-re-mi-æ pro-phe - tæ, pro - tæ. In - ci-pit la - men-ta-ti-o le - men-ta-ti-o le-re-mi-æ pro-phe - tæ, In - ci-pit la - men-ta-ti-o, la - men-ta-ti-o le-re-mi -

For MSS. etc. see p. xxvii (1) #: om. Bodl. e.1, Tenb. 341. (2) dd for o: Ch. Ch. 981. (3) #: om. Tenb. 344, Pet. 35. (4) dd for o: Ch. Ch. 980. EF

[illegible][illegible]

(8)

A - leph. A - leph. Quo - mo - do

(9)

- leph. A - leph. A -

(10)

- leph. Quo - mo - do se -

(11)

- leph. A -

(12)

- leph. Quo - mo - do

(13)

- leph. Quo - mo - do se -

(1) #: om. Ch.Ch.979, Tenb.341.

(2) = for = : Ch.Ch. 979.

(3) #: om. Ch.Ch.981.

(4) β : Pet. 44 only.

(5) add $\frac{1}{2}$: Pet. 14

(6) add h: Bodl. e. 3.

(7) b: cm. Ter.b. 343.

(8) b: Sm. Tenb. 341.

(9) #: om. Tenb. 342.

(10) b: om. Ten.b. 342.

(11) b: om. Ch. Ch. 981, P² 44

(12) #: om. Tenb. 343.

(13) \S : Pet. 44 only.

(1)

se - det so - la ci - vi - tas ple - na po - pu - lo? Fa - cta est

- det so - la ci - vi - tas ple - na po - pu - lo? Fa - cta est qua-

se - det so - la ci - vi - tas ple - na po - pu - lo? Fa - cta est

- det so - la ci - vi - tas ple - na po - pu - lo? Fa - cta est qua-

se - det so - la ci - vi - tas ple - na po - pu - lo? Fa - cta est

qua - si vi - du - a do - mi - na gen - ti - um: prin -

- si vi - du - a do - mi - na gen - ti - um:

qua - si vi - du - a do - mi - na gen - ti - um, gen -

- si vi - du - a do - mi - na gen - ti - um:

qua - si vi - du - a do - mi - na gen - ti - um:

-ceps pro-vin-ci - a - rum, prin-ceps pro - vin - ci - a - rum fa - cta

prin-ceps pro-vin-ci - a - rum, prin-ceps pro - vin - ci - a - rum fa - cta

- ti - um: prin-ceps pro-vin-ci - a - rum fa - cta est

prin-ceps pro-vin-ci - a - rum fa - cta est sub tri -

prin-ceps pro - vin - ci - a - rum fa - cta est

(1) $\text{♩} \text{♩} \text{♩}$ Ch.Ch.979. (2) $\text{♩} \text{♩}$ Ch.Ch.980. (3) add. ♩ : Bodl. e.3. (4) ♭ : om. Tenb. 344. (5) ♭ : om. Bodl. e.5. (6) $\text{♩} \text{♩}$ for $\text{♩} \text{♩}$: Ch.Ch.980
 (7) ♯ : om. Tenb. 343. (8) ♯ : om. Bodl. e.3, Tenb. 343. (9) add ♯ : Bodl. e.5. (10) add ♩ : Pet. 37.

[illegible]

sub tri - bu - to, sub tri - bu - to.

to, sub tri - bu - to, sub tri - bu - to.

to, sub tri - bu - to, sub tri - bu - to.

[illegible]

619: cm. Teil 342.

(2) add. 4: Cl. Cl. 980.

(3) b: en. Toul. 343, Per. 44.

⁶ 4' = 0 = 6' = 0; Table 344.

(5) *ibid.*, CLCh.980, Tab.342.

(6) $\text{adl. q: Ch Ch. 381.}$

(7,2: cm. Ch. Ch. 981, T. 15.343, Pet. 44.

(813: cm. T. 1. 343.

1922: *Ann. Entom. Soc. Am.*, 15: 55.

(10) \square -free $\sigma\sigma = 1$. P. 135.

(11) b : cm. Tel. b. 342.

(1)

Plo - rans plo - ra - vit, plo - rans plo - ra -

(2)

Plo - rans plo - ra - vit in no - cte, plo - rans plo -

(3) (4) (5)

Plo - rans plo - ra - vit in no - cte, plo - rans plo -

Plo rans plo - ra - vit in no - cte, plo - rans plo -

Plo rans plo - ra - vit in no - cte, plo - rans plo -

- vit in no - cte, et la - cri-mæ e - ius in ma -

- ra - - vit in no - cte, et la - cri-mæ e - ius in

(6) (7) (8) (9) (10)

- ra - - vit in no - cte, et la - cri-mæ e - ius in ma - xil - lis

- ra - - vit in no - cte, et la - cri-mæ e - ius in ma -

- ra - - vit in no - cte, et la - cri-mæ e - ius in ma -

(11)

- xil - lis e - ius: non est qui con - so - le - tur e - am,

ma - xil - lis e - ius: non est qui con - so - le - tur e - am, qui

e - ius: non est qui con - so - le - tur e - am, qui

- xil - lis e - ius: non est qui

- xil - lis e - ius: non est qui

(1) b: om. Tenb. 341.

(2) b: om. Tenb. 342.

(3) b: om. Tenb. 343.

(4) add. ♯. redundant: Ch. Ch. 981.

(5) b: om. Tenb. 343, Pet. 44.

(6) b: om. Tenb. 343.

(7) b: om. Pet. 44.

(8) add. ♯: Bodl. e. 1, Ch. Ch. 979.

(9) b: om. Tenb. 343.

(10) b: Pet. 35 only.

(11) add. ♯: Tenb. 343.

non est qui con-so - le - tur e - am, qui con-so - le - tur e -

con-so - le - tur e - am, non est qui con-so - le - tur, qui con-so - le - tur e

con-so - le - tur e - am, non est qui con-so - le - tur e - am ex

con-so - le - tur e - am, non est qui con-so - le - tur e - am

con-so - le - tur e - am, non est qui con-so - le - tur e -

(4) #

- am ex o - mni - bus ca - ris e - ius, ex o - mni - bus ca -

- am ex o - mni - bus ca - ris e - ius, ca - ris e -

(5)

o - mni - bus ca - ris e - ius, ex o - mni - bus ca - ris, ex o - mni -

ex o - mni - bus ca - ris e - ius, ca - ris e - ius,

- am ex o - mni - bus ca - ris e -

- ris e - ius, ca - ris e - ius. O-mnes a -

- ius, ca - ris e - ius. O-mnes a - mi - ci e

(7) (8) (9)

- bus ca - ris e - ius, ca - ris e - ius. O-mnes a - mi - ci e -

ex o - mni - bus ca - ris e - ius. O-mnes a - mi - ci a -

- ius, ex o - mni - bus ca - ris e - ius. O-mnes a -

(1) #: om. Tenb. 342.

(2) add. b: Bodl. e. 3.

(3) add. #: Bodl. e. 3.

(4) #: om. Tenb. 341.

(5) add. b: Bodl. e. 3.

(6) #: om. Ch.Ch. 980, Tenb. 342.

(7) add. #: Bodl. e. 3, Pet. 44.

(8) o for o d: Pet. 44.

(9) add. #: Ch.Ch. 981.

(1) (2)

- mi - ci e - ius, o - mnes a - mi - ci e - ius spre - ve - runt e -
 - ius, o - mnes a - mi - ci e - ius spre - ve - runt e -
 - ius, a - mi - ci e - ius spre - ve - runt e - am, spre - ve - runt
 - mi - ci e - ius, a - mi - ci e - ius spre - ve - runt
 - mi - ci e - ius, o - mnes a - mi - ci e - ius spre - ve - runt

am, et fa - cti sunt e - i, et fa - cti
 - am, et fa - cti sunt e - i, et fa - cti sunt e -
 e - am, et fa - cti sunt e - i in - i - mi - ci, et fa -
 e - am, et fa - cti sunt e - i in - i - mi - ci, et fa - cti sunt e -
 e - am, et fa - cti sunt e - i,

sunt e - i in - i - mi - ci. le - ru - sa - lem,
 - i in - i - mi - ci. le - ru - sa -
 - cti sunt e - i in - i - mi - ci. le - ru - sa -
 - i in - i - mi - ci, in - i - mi - ci. le - ru - sa -
 et fa - cti sunt e - i in - i - mi - ci. le - ru - sa -

(1) #: om. Tenb.341.

(2) #: om. Ch.Ch.979, Tenb.341.

(3) b: Pet.35 only.

(4) for Ch.Ch.980.

le - ru - sa - lem, con-ver-te - re ad Do-mi-num De - um tu - um, le

-lem, le - ru - sa - lem, con-ver-te - re ad Do-mi-num De-um tu - um,

-lem, le - ru - sa - lem, con-ver-te - re ad Do - mi-num De-um tu - um,

-lem, le - ru - sa - lem, con-ver-te - re ad Do-mi-num De-um tu - um,

-lem, le - ru - sa - lem, con-ver-te - re ad Do-mi-num De-um tu - um,

-ru - sa - lem, le - ru - sa - lem, con-ver-te - re ad Do - mi-num De - um tu -

le - ru - sa - lem, le - ru - sa - lem, con-ver - te - re ad Do-mi - num De - um tu -

le - ru - sa - lem, le - ru - sa - lem, con-ver-te - re ad Do-mi - num De - um tu -

le - ru - sa - lem, le - ru - sa - lem, con-ver - te - re ad Do-mi - num De - um tu -

le - ru - sa - lem, le - ru - sa - lem, con-ver-te - re ad Do - mi-num De - um tu -

- um, con-ver-te - re ad Do - mi-num De - um tu - um.

- um, con-ver-te - re ad Do - mi-num De - um tu - um.

- um, con-ver-te - re ad Do - mi-num De - um tu - um.

- um, con-ver-te - re ad Do-mi - num De - um tu - um.

um, con-ver-te - re ad Do - mi-num De - um tu - um.

(1) ♯: om. Tenb.343. (2) ♯: om. Tenb.343. (3) (4) ♯: om. Tenb.343. (5) add. ♯: Pet.44. (6) add. ♯: Bodl.e.3. (7) (8) add. ♯: Bodl.e.4.
 (9) add. ♯: Bodl.e.5, Ch.Ch.983, Pet.37. (10) add. ♯: Pet.37. (11) ♯: om. Ch.Ch.979. (12) add. ♯: Bodl.e.1, Tenb.341. (13) ♯: Tenb.342.
 (14) add. ♯: Bodl.e.2. (15) ♯: om. Tenb.344. (16) ♯: Tenb.344. (17) ♯: Bodl.e.2; ♯: Pet.37 only.

LAMENTATIONS

II

De la-men-ta-ti - o - ne le-re-mi - æ pro-phe - tæ, pro-phe -

De la-men-ta-ti - o - ne le-re-mi - æ pro-phe - tæ, le - re-mi - - tæ, le - re-mi - æ pro - phe - tæ, de la-men-ta-ti - - tæ, le-re-mi - æ pro-phe - - tæ, le-re-mi - æ pro - phe - - o - ne le-re-mi - æ pro-phe - tæ, pro-phe - - tæ,

- tæ, pro-phe - - tæ, de la-men-ta-ti - o - ne le-re-mi - æ pro-phe - - tæ, le - re-mi - de la-men-ta-ti - o - ne le-re-mi - æ pro-phe -

o - ne Je - re - mi - a pro - phe - ta, pro - phe - ta.

(I)

de la - men - ta - ti - o - ne Je - re - mi - a pro - phe - ta. Gi - mel. — Gi

- a pro - phe - ta, pro - phe - ta.

- a pro - phe - ta, pro - phe - ta.

- ta, pro - phe - ta.

(2)
 Gi - mel.

(3)
 mel.

(4)
 Gi -

(5)
 Gi - mel. Gi -

Gi - mel. Gi - mel. Gi - mel. Gi - mel.

(1) add. q: Ch.Ch.960. (2) b: om. Bodl.e.1. (3) b: om. Bodl.e.1. (4) C: Ch.Ch.960, Pet.44. (5) b: om. Tenb.344. (6) add. q b: Ch.Ch.980.
(7) a: om. Bodl.e.2. (8) b: om. Pet.44. (9) b: om. Bodl.e.3. (10) aa: Tenb.342. (11) b: om. Tenb.344, Pet.35.

Mi - gra - vit lu - da pro - pter af - fli - cti - o - nem ac mul -

Mi - gra - vit lu - da pro - pter af - fli - cti - o - nem ac mul - ti - tu - di -

Mi - gra - vit lu - da pro - pter af - fli - cti - o - nem ac

Mi - gra - vit lu -

- ti - tu - di - nem ser - vi - tu - tis, ac mul - ti - tu - di - nem ser - vi - tu - tis,

- nem ser - vi - tu - tis, ac mul - ti - tu - di - nem ser - vi - tu -

mul - ti - tu - di - nem ser - vi - tu - tis, ser - vi - tu -

- da pro - pter af - fli - cti - o - nem ac mul - ti - tu - di - nem ser - vi - tu - tis,

Mi - gra - vit lu - da pro - pter af - fli - cti - o - nem

ac mul - ti - tu - di - nem ser - vi - tu - tis: ha - bi - ta - vit in - ter gen -

- tis: ha - bi - ta - vit in - ter gen -

- tis, ac mul - ti - tu - di - nem ser - vi - tu - tis: ha - bi - ta - vit in - ter

ac mul - ti - tu - di - nem ser - vi - tu - tis, ser - vi - tu - tis:

ac mul - ti - tu - di - nem ser - vi - tu - tis:

-tes, ha - bi - ta - vit in - ter gen - tes, in - ter gen - tes, ha - bi - ta - vit in - ter gen - tes, nec in - ve - nit, ha - bi - ta - vit in - ter gen - tes, ha - bi - ta - vit in - ter gen - tes, nec in - ve - nit

nec in - ve - nit re - qui - em, nec in - ve - nit re - qui - em, nec in - ve - nit re - qui - em, nec in - ve - nit re - qui - em, nec in - ve - nit re - qui - em, nec in - ve - nit re - qui - em, nec in - ve - nit re - qui - em, nec in - ve - nit re - qui - em

nec in - ve - nit re - qui - em, nec in - ve - nit re - qui - em, nec in - ve - nit re - qui - em, nec in - ve - nit re - qui - em, nec in - ve - nit re - qui - em, nec in - ve - nit re - qui - em, nec in - ve - nit re - qui - em, nec in - ve - nit re - qui - em

Da - leth. Da - leth. Da - leth. (1) Da - leth.

Da - leth. Da - leth. Da - leth.

Da - leth. Da - leth. Da - leth.

Da - leth. Da - leth. Da - leth.

Da - leth. Da - leth. Da - leth.

(2) (3) O - mnes per-se-cu-to-res e - ius ap-pre-hen-de-runt e - am in-ter an -

(4) O - mnes per-se-cu-to-res e - ius ap-pre-hen-de-runt e - am in-ter an -

- gu - sti - as, o - mnes per-se - cu - to - res e - ius ap-pre-hen-de-runt

- gu - sti - as, o - mnes per-se - cu - to - res e - ius ap-pre-hen-de - runt

O - mnes per-se - cu - to - res e - ius ap-pre-hen-de - runt

O - mnes per-se - cu - to - res e - ius ap-pre-hen-de-runt e -

O - mnes per-se - cu - to - res e - ius ap-pre-hen-de - runt

e .. am in - ter an - gu - sti - as, in - ter an -
 e - am in - ter an - gu - sti - as, in - ter an - gu - sti -
 e - am in - ter an - gu - sti - as, an - gu - sti - as, an -
 - am in - ter an - gu - sti - as, an - gu - sti - as, in - ter -
 e - am in - ter an - gu - sti - as, in - ter an - gu - sti - as, an -

(1) (2)
 - gu - sti - as: - as, an - gu - sti - as:
 (3)
 - gu - sti - as: lu - get e - o quod non sunt qui ve - ni - ant ad -
 (4) (5)
 — an - gu - sti - as: lu - get e - o quod non sunt — qui ve - ni - ant ad so -
 - gu - sti - as: lu - get e - o quod non sunt — qui ve - ni - ant ad so -

Te igitur, o qui ve-ni-ant ad so-le-mni-ta-tem, ad so-le-mni-ta-tem, lu-get e-o quod non sunt qui ve-ni-ant ad so-le-mni-ta-tem.

(1) add. q: Ch.Ch.979, Eccl.e.1, Tenb.341. (2) add. h: Tenb.341. (3) add. h: Ch.Ch.981. (4) add. h: Bodl.e.4, Pet.35. (5) add. h: Pet.35.

(6) add. 4: Ch.Ch.979, Tenb.341. (7) add. 1: Ch.Ch.980, Bodl.e.2.

[illegible]

tem. O - mnes por - tæ e - ius de - stru - ctæ, sa -

tem. O - mnes por - tæ e - ius de - stru - ctæ, sa - cer -

(3) - tem. O - mnes por - tæ e - ius de - stru - ctæ, sa - cer - do - tes e -

tem. O - mnes por - tæ e - ius de - stru - ctæ, sa - cer - do -

tem. O - mnes por - tæ e - ius de - stru - ctæ,

(4)

- cer - do - tes e - ius ge - men - tes, vir - gi - nes e - ius squa - li - dæ,

- do - tes e - ius ge - men - tes, vir - gi - nes e - ius squa - li -

- ius ge - men - tes, vir - gi - nes e - ius squa - li - dæ, et

- tes e - ius ge - men - tes, vir - gi - nes e - ius squa - li -

sa - cer - do - tes e - ius ge - men - tes, vir - gi - nes e - ius

(1) add. h: Ch.Ch.979, Tenb.341; dd for o: Tenb.341. (2) dd: Tenb.341. (3) D: Tenb.342. (4) add. h: Bodl.ē.1. (5) add. h: Bodl.e.2.

et i - psa op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri - tu -
 - dæ, et i - psa op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri -
 i - psa op - pres - sa, op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri - tu - di -
 - dæ, et i - psa op - pres - sa a - ma - ri - tu - di - ne, a - ma - ri -
 (1) (2)
 squa - li - dæ, et i - psa — op - pres - sa a - ma - ri - tu - di - ne, a -

- di - di - ne, a - ma - ri - tu - di - ne.
 - tu - di - ne, a - ma - ri - tu - di - ne.
 - ne, a - ma - ri - tu - di - ne, a - ma - ri - tu - di - ne.
 - tu - di - ne, a - ma - ri - tu - di - ne.
 - ma - ri - tu - di - ne, a - ma - ri - tu - di - ne.

Heth. Heth. Heth.
 Heth.
 Heth. Heth.
 Heth. Heth. Heth.
 Heth. Heth.

(1) (2) add. ♯: Ch.Ch.983, Bodl.e.5, Pet.37.

(3) add. ♯: Tenb.341.

(4) add. ♯: Ch.Ch.979.

(5) ♭: om. Bodl.e.2.

(6) ♯: om. Tenb.343.

(7) add. ♯: Ch.Ch.981.

(8) add. ♭: Pet.44.

(9) ♯: om. Tenb.342.

(10) ♯: om. Pet.37.

Fa - ctisunt ho - stes e - ius in ca - pi - te, in - i - mi - ci il - li - us,

Fa - ctisunt ho - stes e - ius in ca - pi - te,

Fa - ctisunt ho - stes e - ius in ca - pi - te, in - i - mi - ci il - li -

(1) Fa - ctisunt ho - stes e - ius in ca - pi -

(2) e - ius in ca - pi - te, in - i - mi - ci il - li - us

il - li - us lo - cu - ple - ta - ti sunt,

in - i - mi - ci il - li - us lo - cu - ple - ta - ti sunt, lo - cu - ple - ta - ti

-us lo - cu - ple - ta - ti sunt, lo - cu - ple - ta - ti sunt: qui - a

te, in - i - mi - ci il li - us lo - cu - ple - ta - ti sunt: qui a Do - mi

lo - cu - ple - ta - ti sunt: qui a Do - mi - nus lo - cu - tus

lo - cu - ple - ta - ti sunt, lo - cu - ple - ta ti

sunt, lo - cu - ple - ta - ti sunt: qui - a Do - mi - nus lo - cu - tus

Do-mi-nus lo-cu-tus est su-per e-am pro-pter mul-ti-tu-di-nem,

nus lo-cu-tus est su-per e-am pro-pter mul-ti-tu-di-nem, qui-a Do-mi-

est su-per e-am pro-pter mul-ti-tu-di-nem in-i-qui-ta-tum e-ius,

sunt: qui-a Do-mi-nus lo-cu-tus est su-per e-am pro-pter mul-ti-tu-di-

est su-per e-am pro-pter mul-ti-tu-di-nem in-i-qui-ta-tum e-ius, qui-a

qui - a Do-mi-nus lo-cu-tus est su - per e - am pro-pter mul-ti-tu-di-nem

-nus lo-cu-tus est su - per e - am pro-pter mul-ti-tu-di-nem in-i-qui-ta-tum e-

qui - a Do-mi-nus lo-cu-tus est su - per e - am pro-pter mul - ti-tu-di -

-nem in-i-qui-ta-tum e - ius, qui - a Do-mi-nus lo-cu-tus est su-per e - am pro - pter

Do-mi-nus lo-cu-tus est su-per e - am pro-pter mul-ti-tu-di-nem in-i-qui-ta-tum e

[illegible]

(I) add.b: Pet.44.

(2) o for dd: Tenb.343.

(3) for : Tenb.343.

(4) $d \cdot d$: Tenb.342.

- ius. Par - vu-li e - ius du - cti sunt ca - (1)
 - i - qui - ta - tum e - ius. Par - vu-li e - ius du - cti sunt ca -
 - ius, e - ius. Par - vu-li e - ius du - cti sunt ca -
 - ta - tum e - ius. Par - vu-li e - ius du - cti sunt ca -
 in - i - qui - ta - tum e - ius. Par - vu-li e - ius du - cti sunt ca -

-pti - vi an - te fa - ci-em tri - bu - lan - tis, tri - bu - (2) (3) (4) (5)
 -pti - vi an - te fa - ci-em tri - bu - lan - tis, tri - bu -
 -pti - vi an - te fa - ci-em tri - bu - lan - tis, tri - bu - lan -
 -pti - vi an - te fa - ci-em tri - bu - lan - tis, tri - bu -
 -pti - vi an - te fa - ci-em tri - bu - lan - tis, tri - bu -

- lan - tis. Je - ru - sa-lem, Je - ru - sa - lem, le - (6) (7)
 - lan - tis. Je - ru - sa-lem, Je - ru - sa - lem, le -
 - tis. Je - ru - sa-lem, Je - ru - sa -
 - lan - tis. Je - ru - sa-lem, Je - ru - sa - - lem, le -
 - lan - tis. Je - ru - sa-lem, Je - ru - sa -

(1) (2) \flat : om. Ten. b. 343. (3) \sharp : Bod. l. e. 2. (4) \flat : om. Ten. b. 343. (5) \flat : Bod. l. e. 2 only. (6) \flat : Bod. l. e. 1 only. (7) \flat : om. Ten. b. 343, Pet. 44.

-ru - sa-lem, le - ru - sa - lem, con - ver - te-re ad Do-mi - num, con -
 (1) - ru - sa-lem, le - ru - sa - lem, con - ver - te-re ad Do-mi - num, con -
 -lem, le - ru - sa-lem, le - ru - sa - lem, con-ver - te - re ad Do - mi - - num,
 -ru - sa-lem, le - ru - sa - - -lem, con - ver - te-re ad Do-mi -
 -lem, le - ru - sa-lem, le - ru - sa - lem, con - ver - te-re ad Do-mi -

-ver - te-re ad Do-mi - num De - um tu - - um, De-um tu - um, (2)
 - ver - te-re ad Do - - mi - num De - um tu - - um, De-um tu - -
 con - ver - te - re ad Do - mi - - num De - um tu - um, De -
 - num, con-ver - te re ad Do-mi - num De-um tu - - um, De-um tu - -
 - num, con - ver - te-re ad Do-mi - num De-um tu - - um, De -

ad Do-mi - num De - um tu - um, con - ver - te-re ad Do-mi -
 - um, ad Do-mi - num De - um tu - - um, con - ver - te-re ad Do -
 - um tu - um, ad Do-mi - num De - um tu - - um, con-ver - te - re ad
 - um, ad Do-mi - num De - - um - tu - - um, con-ver - te-re ad
 - um tu - um, ad Do-mi - num De-um tu - - um, con -

(1) ♯: om. Tenb. 343, Pet. 44.

(2) ♯: Tenb. 341.

(3) ♯: om. Tenb. 343, Pet. 44.

- num De - um tu

- mi-num De - um tu - um, tu - um.

Do - mi - num De - um tu - um, tu - um.

Do - mi - num De - um tu - um.

ver - te - re ad Do - mi - num De - um tu - um.

(2) Con - ver - te - re ad Do - mi-num De-um tu - um.

(3) Con-ver - te-re ad Do-mi-num De-um tu - um.

(4) Con - ver - te - re ad Do - mi - num De - um tu - um.

Con - ver - te - re ad Do - mi - num De-um tu - um.

Con - ver - te - re ad Do - mi-num De - um tu - um.

(1) : Tenb.344.

(2) : Tenb.341.

(3) : om. Pet. 44.

(4) : om. Bodl.e.2, Pet.44.

GAUDE GLORIOSA DEI MATER

SUPERIUS

DISCANTUS

BASSUS

Gau -

Gau -

Gau -

(1)

(2)

(3)

- de glo-ri - o - sa De-i Ma - ter,

(4)

(5)

- de glo-ri - o - sa De - i Ma - ter, Vir-go Ma-ri -

- de glo-ri - o - sa De-i Ma - ter, Vir-go Ma-ri -

Vir-go Ma-ri -

(6)

- a ve - re ho-no - ri-fi - can -

- a

(7)

(8)

- a ve - re ho-no - ri-fi - can - da,

(9)

(10)

- da, qua-

(11)

ve - re ho-no - ri-fi - can - da,

(1)
 quã a Do - mi - no in glo - ri - a
 a Do - mi - no in glo - ri - a su - per cã - los ex - al - ta -
 quã a Do - mi - no in glo - ri - a su -

su - per cã - los ex - al - ta - ta ad - e - pta es thro -
 - per cã - los ex - al - ta - ta ad - e - pta es thro -

SEXTA PARS

(5)
 num.
 (6) (7) - num.
 CONTRATENOR num.
 TENOR
 Gau - de Vir - go Ma - ri -
 Gau - de Vir - go Ma - ri -
 num.

cu - i an - ge - li - cã tur -
 (8)
 a, cu - i an - ge - li - cã tur -
 - a, cu - i an - ge - li - cã tur -
 (9)

(1) add. ♯: Ch.Ch.979.

(2) C: R.C.M.2035 and L.

(3) ♯ for ♮: Baldwin, Ch.Ch.45, R.C.M.2035, L.

(4) ♯: om. Baldwin, Ch.Ch.45, R.C.M.2035.

(5) add. ♯: Baldwin, Ch.Ch.45, R.C.M.2035.

(6) ♯: Ch.Ch.45.

(7) ♯: R.C.M.2035 and L. only.

(8) AD for FB: L.

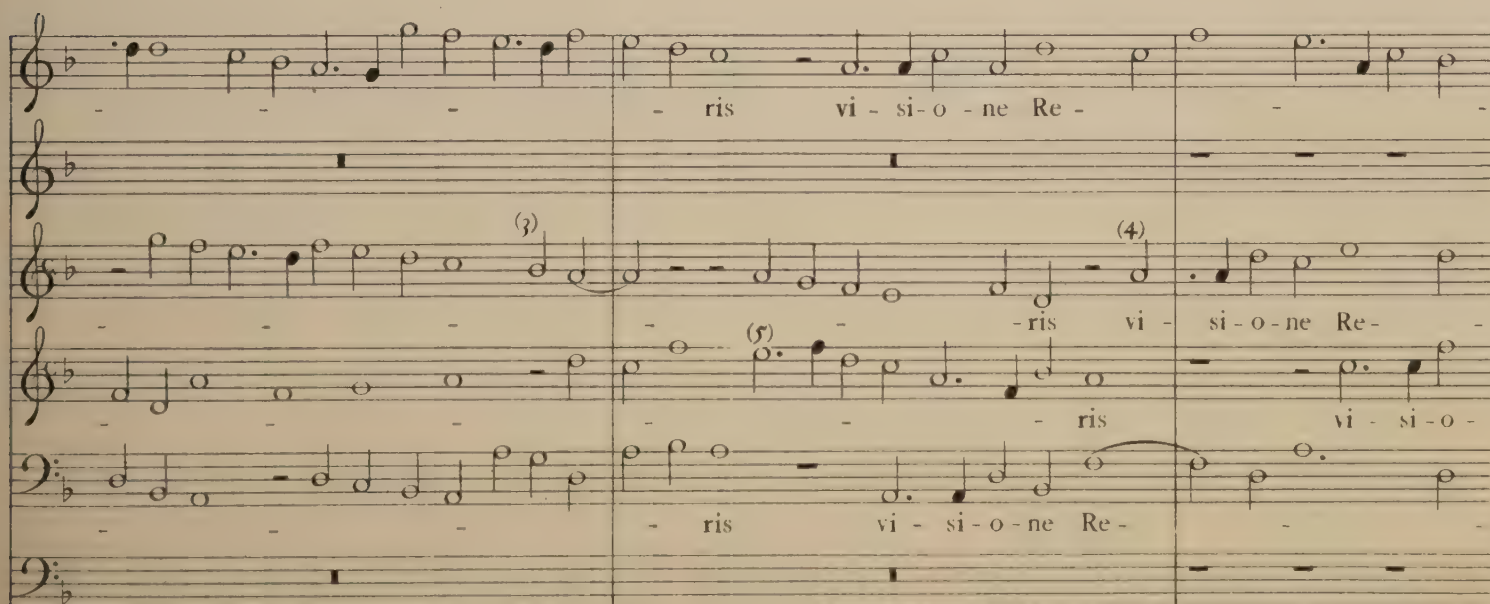
(9) ♯: Bodl.e.423 and L.



First system of musical notation. It consists of six staves. The top staff has a treble clef and a key signature of one flat (B-flat). The lyrics are: - mæ dul - ces in cæ - . The bottom staff has a bass clef and a key signature of one flat. The lyrics are: - mæ dul - ces in cæ - lis re - so - nant lau - . There is a first ending bracket (1) over the final measure of the top staff.



Second system of musical notation. It consists of six staves. The top staff has a treble clef and a key signature of one flat. The lyrics are: - lis re - so - nant lau - des: iam e - nim læ - ta - . The bottom staff has a bass clef and a key signature of one flat. The lyrics are: - des: iam e - nim læ - ta - . There is a second ending bracket (2) over the final measure of the top staff.



Third system of musical notation. It consists of six staves. The top staff has a treble clef and a key signature of one flat. The lyrics are: - ris vi - si - o - ne Re - . The bottom staff has a bass clef and a key signature of one flat. The lyrics are: - ris vi - si - o - ne Re - . There are three ending brackets: (3) over the final measure of the top staff, (4) over the final measure of the top staff, and (5) over the final measure of the top staff.

Gau - de con - ci - vis in cæ - lis san -

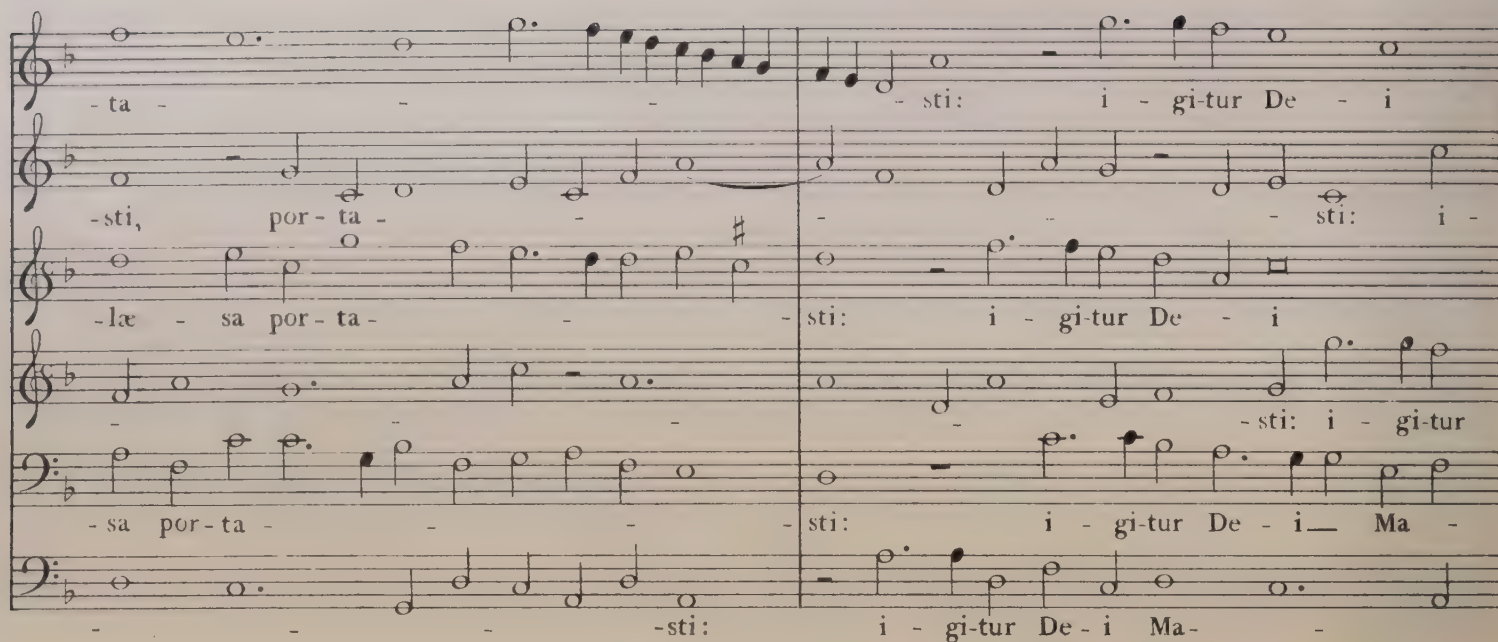
- vis in cæ - lis san - cto - rum, quæ Chri - stum in -

u - te - ro il - læ - sa por - ta - sti, il -

(1) add. #: Ch.Ch.982.

(2) add. #: Tenb.807.

(3) ♯: om. Tenb.809.



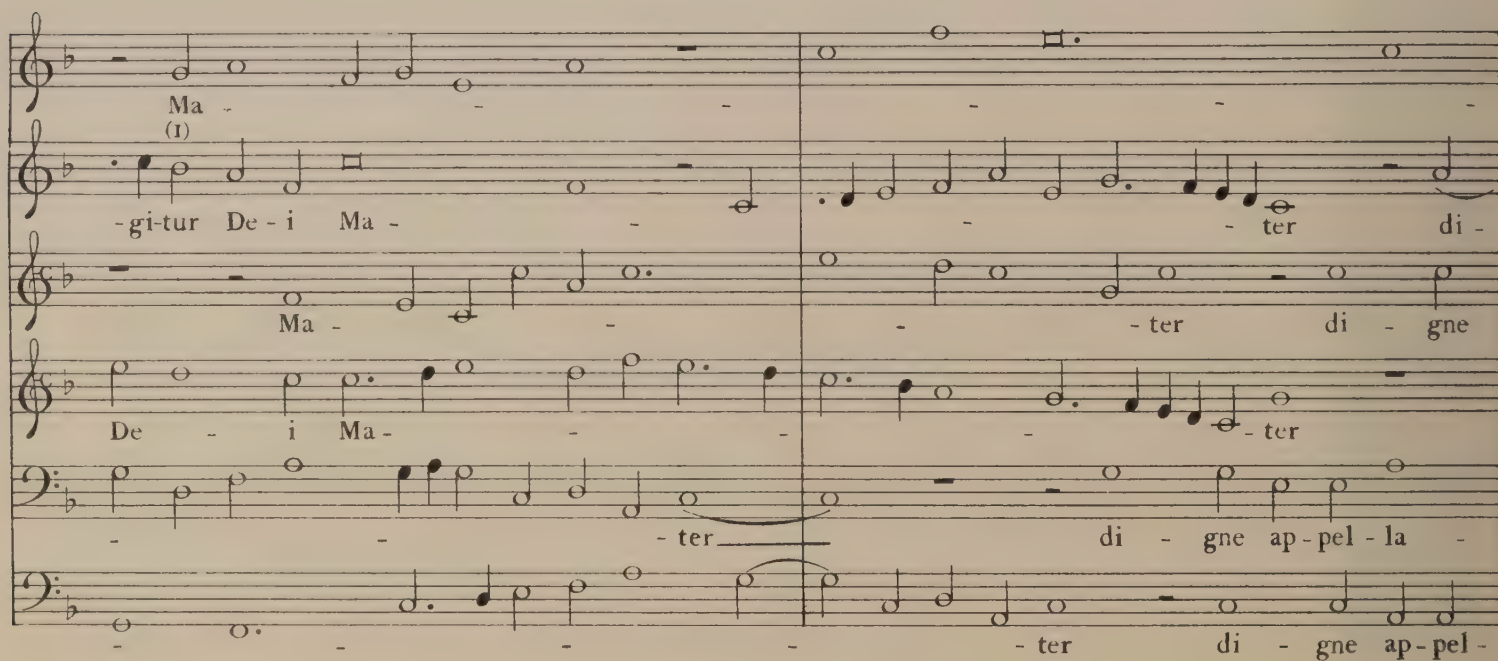
- ta - - sti: i - gi-tur De - i

- sti, por - ta - - sti: i -

- læ - sa por - ta - - sti: i - gi-tur De - i

- sa por - ta - - sti: i - gi-tur De - i - Ma -

- sti: i - gi-tur De - i Ma -



Ma
(I)

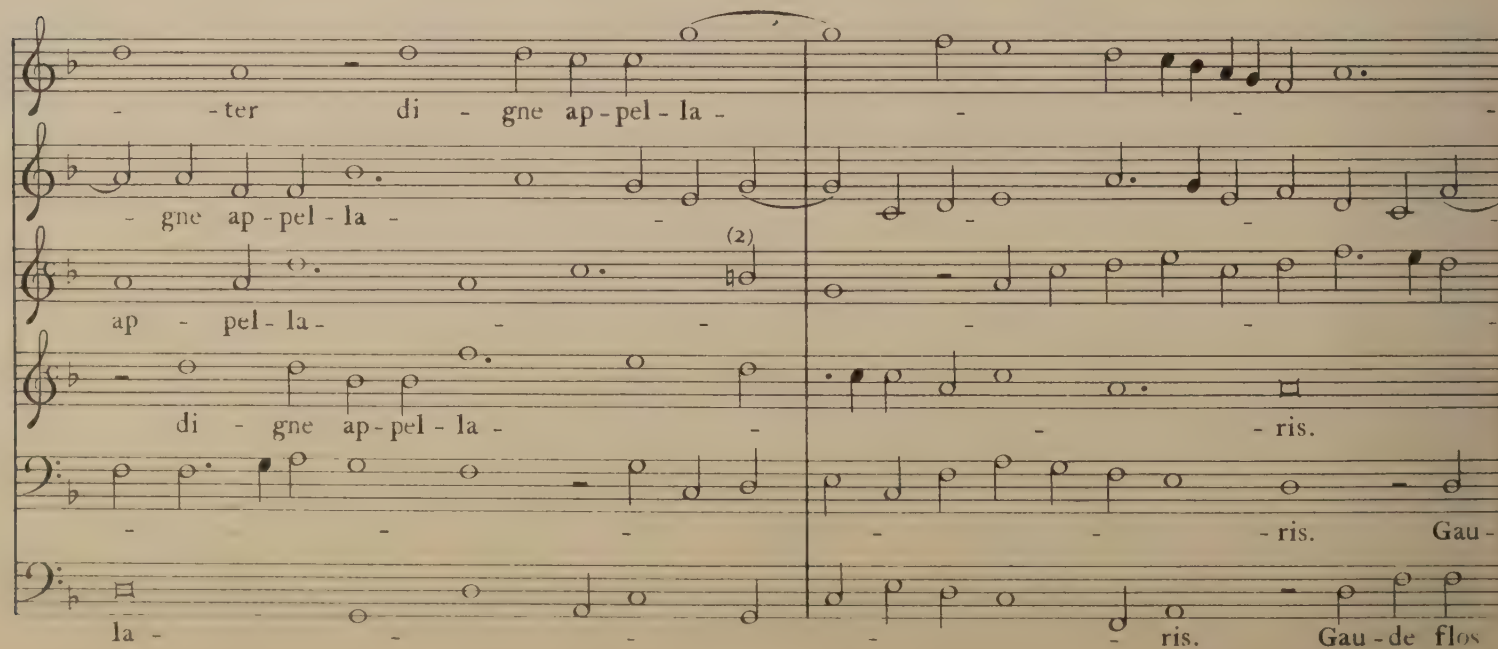
- gi-tur De - i Ma - - ter di -

Ma - - ter di - gne

De - i Ma - - ter

- ter di - gne ap-pel - la -

- ter di - gne ap-pel -



- ter di - gne ap-pel - la -

- gne ap-pel - la -

ap - pel - la -

di - gne ap-pel - la - - ris.

- ris. Gau -

la - - ris. Gau - de flos

-ris. Gau - de flos flo - rum spe - ci-o-sis - si -
 -ris. Gau - de flos flo - rum spe - ci-o-sis - si - ma,
 -ris. Gau - de flos flo - rum spe - ci-o-sis - si - ma, vir - ga iu -
 (1) Gau - de flos flo - rum spe - ci-o-sis - si - (2) - ma, (3) vir -
 - de flos flo - rum spe - ci-o-sis - si - - ma, vir -
 flo - rum spe - ci-o-sis - si - ma, vir - ga

-ma, vir - ga iu - ris, for - ma
 vir - ga iu - ris, for - ma mo -
 - ris, for - ma mo - rum,
 - ga iu - ris, for - ma mo -
 - ga iu - ris, for - ma mo -
 iu - ris, for - ma mo -

mo - rum, fes - si cu - ra, pes la - ben -
 - rum, fes - si cu - ra, pes la - ben -
 fes - si cu - ra, pes la - ben -
 (4) - rum, fes - si cu - (5) ra, (6) pes la - ben -
 - rum, fes - si cu - ra, pes la - ben -
 - rum, fes - si cu - ra, pes la - ben -

ra, pes la-ben - tis, la-ben - tis, mun -
 - tis, mun -
 - tis, mun -
 pes la-ben - tis, mun -

mun - di lux, et pec-ca-to -
 - di lux, et pec-ca-to -
 - di lux, et pec-ca-to -
 - di lux, et pec-ca-to - rum re-fu-gi -
 - di lux, et pec-ca-to - rum re-fu-gi -
 - di lux, et pec-ca-to - rum

- rum re-fu-gi - um,
 - rum re-fu-gi - um,
 - rum re-fu-gi - um, re-fu-gi -
 - um, re-fu-gi -
 - um, re-fu-gi -

(1) ♩: om. Tenb. 807.

(2) ♩: om. Ch.Ch. 981, Tenb. 809.

(3) ♩: om. Bodl. e. 423.

re-fu-gi-um, re-fu-gi-um, re-fu-gi-um.

re-fu-gi-um, re-fu-gi-um, re-fu-gi-um.

re-fu-gi-um, re-fu-gi-um, re-fu-gi-um.

re-fu-gi-um, re-fu-gi-um, re-fu-gi-um.

re-fu-gi-um, re-fu-gi-um, re-fu-gi-um.

re-fu-gi-um, re-fu-gi-um, re-fu-gi-um.

SEXTA PARS I

Gau - de Vir - go Ma - ri -

SEXTA PARS II

Gau - de Vir - go Ma - ri -

SUPERIUS I

Gau - de Vir - go Ma - ri -

SUPERIUS II

Gau - de Vir - go Ma - ri -

BASSUS

a, quam di - gnam lau - de ce - le-brat ec - cle - si - a, quam di - gnam lau - de ce - le-brat ec - cle - si -

a, quam di - gnam lau - de ce - le-brat ec - cle - si -

a, quam di - gnam lau - de ce - le-brat ec - cle - si -

a, quam di - gnam lau - de ce - le-brat ec - cle - si -

di - gnam lau - de ce - lebrat ec-cle - si -

- gnam lau - de ce - lebrat ec-cle - si -

(1)

quam di - gnam lau - de ce - lebrat ec-cle -

- a,

quæ Chri - sti doc -

- a,

quæ Chri - sti doc - tri -

- a,

quæ Chri - sti doc - tri -

- si - a,

- tri -

nis il-lu-stra -

- nis il - lu - stra -

- nis il - lu - stra -

quæ Chri - sti doc - tri - nis il - lu - stra -

- ta te Ma - trem glo - ri - fi -
 - ta te Ma - trem glo - ri - fi -
 - ta te Ma - trem glo - ri - fi - cat, glo - ri - fi - cat, glo -
 - ta te Ma - trem glo - ri - fi - cat, glo - ri - fi -
 - ta te Ma - trem glo - ri - fi -

[illegible]

-cat, glo-ri-fi - cat, glo-ri - fi - cat.

-cat, glo - ri - fi - cat.

cat, glo-ri - fi - cat.

-cat, glo-ri-fi - cat, glo-ri - fi - cat.

-ri-fi - cat, glo - ri - fi - cat, glo-ri - fi - cat.

(I) b: Ch.Ch.979.

(2) add.#: Tenb.807.

(3) 4: om. Tenb. 807.

(4) \bar{h} : om. (Ch.Ch.979.

(5) Bk: Tenb. 811.

DISCANTUS

Gau - de Vir - go Ma - ri -

CONTRATENOR

TENOR

Gau - de Vir - go Ma - ri -

- a, quae cor - po-re et a - ni -

(1) (2) (3)

- a, quae cor - po-re et a - ni -

- a, quae cor - po-re et a - ni - ma

(4)

- ma ad sum-mum pro-ve-cta es pa - la - ci -

ma ad sum-mum pro-ve-cta es pa - la - ci -

ad sum-mum pro-ve-cta es pa - la - ci - um:

- um: et, ut au - xi-li-a - trix et

um: et, ut au - xi-li-a - trix et in - ter - ven -

et, ut au - xi-li-a - trix et in - ter - ven -

- in - ter - ven - trix pro no - bis mi - ser - ri-mis pec - ca - to - ri -

(5) (6)

- trix pro no - bis mi - ser - ri-mis pec - ca - to - ri -

- trix pro no - bis mi - ser - ri-mis pec - ca - to - ri -

(1) ♯: om. Tenb. 809. (2) ♭ for ♭: Baldwin. (3) ♯: Bodl. e. 423, Tenb. 809. (4) add. ♯: Ch. Ch. 980. (5) ♯: om. Tenb. 809. (6) ♯: Ch. Ch. 981.

(1) - bus, sup (2) pli - ca - (3) (4)

- bus, sup pli - ca -

- bus, sup pli - ca -

- bus, sup pli - ca -

SEXTA PARS

SUPERIUS Gau - de Ma - ri -

Gau - de Ma - ri - a in -

(5) mus. Gau - de Ma - ri - a in -

(7) mus. Gau - de Ma - ri - a

BASSUS Gau - de Ma - ri - a

Gau - de Ma - ri - a

- a in - ter - ces - so - rum ad - iu -

- ter - ces - so - rum

- ter - ces - so - rum ad - iu -

in - ter - ces - so - rum ad - iu -

in - ter - ces - so - rum ad - iu - trix

in - ter - ces - so - rum ad - iu -

(1) #: om. Tenb. 808.

(2) add. b: Ch.Ch. 981; #: om. Tenb. 809.

(3) add. b: Bodl. e. 423

(4) add. #: Bodl. e. 423

(5) #: Bodl. e. 423, only

(6) #: om. Bodl. e. 423, Tenb. 809.

(7) B: Tenb. 810.

(8) #: om. Tenb. 808.

(9) add. b: Ch.Ch. 981.

-trix et da-mnan-do-
ad- iu - trix et da - mnan - do -
-trix et da - mnan - do -
-trix et da - mnan - do -
et da - mnan - do -
-trix et da - mnan - do - rum sal - va - trix ce -

- rum sal - va - trix ce - le - bran - da, ce - le - bran -
- rum sal - va - trix ce - le -
- rum sal - va - trix ce - le - bran -
- va - trix ce - le - bran - da, ce - le - bran - da,
- rum sal - va -
le - bran -

- da, ce - le - bran - da, sal - va - trix ce - le - bran -
- bran - sal - va trix ce - le - bran - da.
- trix ce - le - bran - da, ce - le - bran -
- da, ce - le - bran - da.

da. _____

SUPERIUS

(1) (2)

da. Gau - de san - cta Vir-go Ma - ri -

da. _____

CONTRATENOR

(3)

Gau - de san - cta Vir-go Ma - ri -

da. _____

BASSUS I

(4)

Gau - de san - cta Vir-go Ma - ri - a, cu -

BASSUS II

Gau - de san - cta Vir-go Ma - ri -

- a, cu - ius pro - le o -

- a, cu - ius pro - le o - mnes sal - va -

- ius pro - le o - mnes sal - va -

- a, cu - ius pro - le o - mnes sal - va -

- mnes sal - va -

- mur a per - pe - tu - is in -

- mur a per - pe - tu - is

- mur a per - pe - tu - is in - fe - ro -

- mur a per - pe - tu - is in - fe - ro -

(1) dd for o : Ch.Ch.979, Tenb.354.(2) \sharp *bis*: Tenb.354 only.(3) \flat : om. Tenb.356.

(4) F: Tenb.811.

fe-ro - - - rum sup-pli - ci-is et a po-te -

in - fe - ro - - rum sup-pli - ci-is et a po - - te - sta -

- - - rum sup-pli - ci-is et a po-te - sta -

(1)

sta - - - te di - a - bo-li - ca li - be -

- - - te di - a - bo-li - ca li - be - ra -

- - - te di - a - bo-li - ca li - be - ra -

ra - - -

li - be - ra -

- - -

Gau - de Vir - go Ma - ri - ti.

Gau - de Vir - go Ma - ri - ti.

Gau - de Vir - go Ma - ri - ti.

Gau - de Vir - go Ma - ri - ti.

Gau - de Vir - go Ma - ri - ti.

Gau - de Vir - go Ma - ri - ti.

Ma - ri - ti. a, Chri - sti be - ne - di -

Ma - ri - ti. a, Chri - sti be - ne - di -

Ma - ri - ti. a, Chri - sti be - ne - di -

Ma - ri - ti. a, Chri - sti be - ne - di -

Ma - ri - ti. a, Chri - sti be - ne - di -

Ma - ri - ti. a, Chri - sti be - ne - di -

a, Chri - sti be - ne - di - cta Ma - ter, ve

a, Chri - sti be - ne - di - cta Ma - ter, ve

a, Chri - sti be - ne - di - cta Ma - ter, ve

a, Chri - sti be - ne - di - cta Ma - ter, ve

a, Chri - sti be - ne - di - cta Ma - ter, ve

a, Chri - sti be - ne - di - cta Ma - ter, ve

- cta Ma - ter, ve - na mi - se - ri - cor - di - æ
 - na mi - se - ri - cor - di - æ et gra - ti -
 - ter, ve - na mi - se - ri - cor - di - æ et gra - ti -
 - cta Ma - ter, ve - na mi - se - ri - cor - di -
 - ter, ve - na mi - se - ri - cor - di -
 ve - na mi - se - ri - cor - di -

et gra - ti -
 æ: cu - i
 æ: cu - i sup - pli - ca -
 - æ et gra - ti - æ:
 - æ et gra - ti -
 æ: cu - i sup - pli - ca -

æ: cu - i sup - pli - ca - mus ut
 sup - pli - ca -
 mus ut no - bis
 cu - i sup - pli - ca - mus ut no - bis pi -
 - æ: cu - i sup - pli - ca -
 mus ut no - bis pi - e cla - man - ti -

no - bis pi - e cla-man-ti-bus at - ten -

- mus ut no - bis pi - e cla - man-ti - bus at - ten -

pi - e cla-man-ti - bus at - ten -

- e cla-man - ti - bus at - ten -

- mus ut no - bis pi - e cla-man - ti-bus at -

- bus at - ten -

(1)

das, i - ta-que tu - o in no - mi -

- das, i - ta-que tu - o in no - mi -

- das, i - ta-que tu - o in no - mi - ne me-re - a -

- das, i - ta-que tu - o in no - mi - ne me-re - a -

- ten - - das, i - ta-que tu - o in no - mi-ne me - re - a -

- das, i - ta-que tu - o in no - mi - ne me - re - a - mur

(1)

- ne me - re - a - - mur ad-es - se cæ - lo -

- ne me - re - a - - mur ad-es - se cæ - lo - rum re -

- mur ad-es - se cæ - lo - rum re -

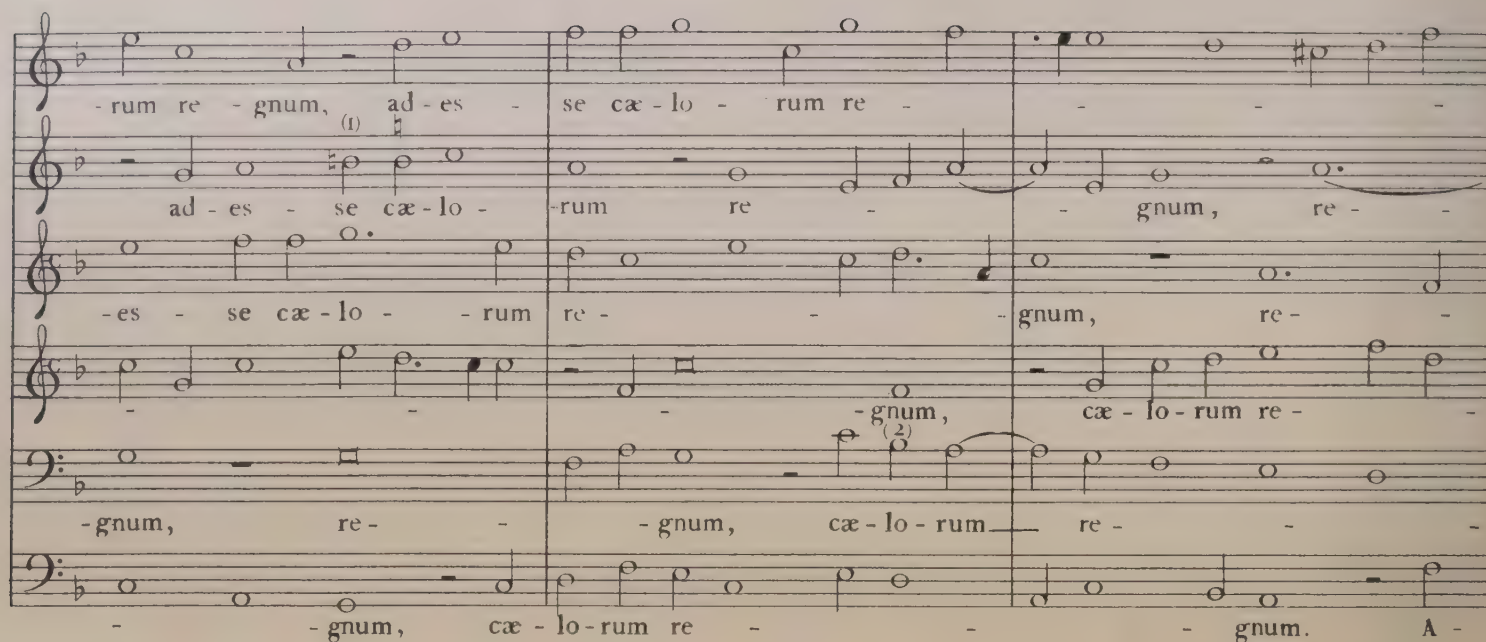
- mur ad-es - se cæ - lo - rum re -

- mur ad-es - se cæ - lo - rum re -

ad-es - se cæ - lo - rum re - gnum, cæ - lo-rum re -

(2)

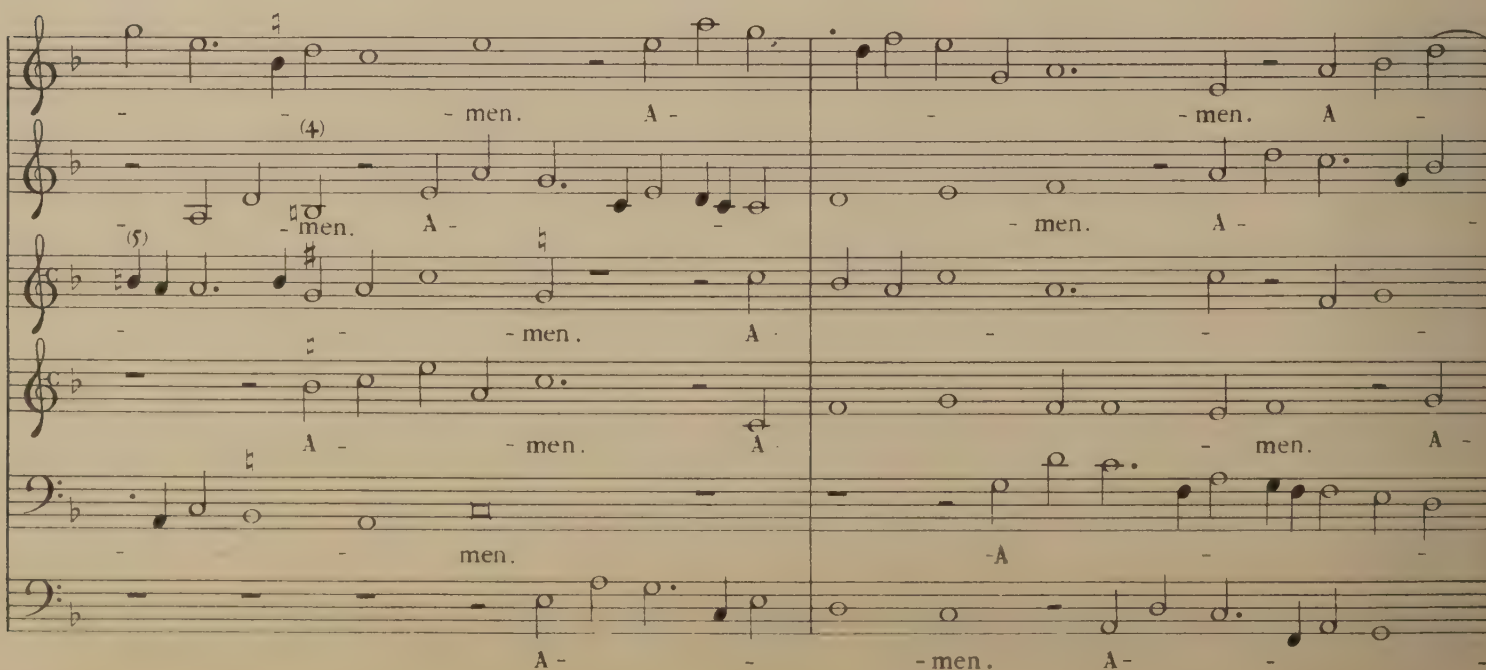
(1) \circ for \circ : Tenb. 810.(2) \sharp : om. Tenb. 808.



First system of musical notation (measures 1-3). The lyrics are: - rum re - gnum, (1) ad - es - se cæ - lo - rum re - gnum, re - gnum, cæ - lo - rum re - gnum. A -



Second system of musical notation (measures 4-6). The lyrics are: gnum. A - men. A - men. A - gnum. A - men. A - gnum. A - men. A - gnum. A - men. A -



Third system of musical notation (measures 7-9). The lyrics are: (4) - men. A - (5) - men. A - men. A - men. A - men. A - men. A -

(1) ♯: om. Tenb. 807.

(2) add ♭: Tenb. 810.

(3) ♯: om. Tenb. 807.

(4) ♯: om. Tenb. 807.

(5) ♯: om. bis. Tenb. 808.

System 1, measures 1-4. Six staves with vocal and instrumental parts. Lyrics: - men. A - men. A - men. A - men. A - men. A -

System 2, measures 5-8. Six staves with vocal and instrumental parts. Lyrics: men. A - men. A - men. A - men. A - men. A -

System 3, measures 9-12. Six staves with vocal and instrumental parts. Lyrics: - men. A - men. A - men. A - men. A - men. A -

(1) add. b: Ch.Ch. 981.

(2) F#: Ch.Ch. 979.

(3) add. k: Ch.Ch. 981.

(4) k: om. Tenb. 808.

(5) k: om. Tenb. 811.

SALVE INTEMERATA VIRGO

CONTRATENOR

BASSUS

Sal - ve in - te - me - ra - ta Vir - go Ma - ri -

Sal - ve in - te - me - ra - ta Vir - go Ma - ri -

(1) - a, Fi - li - i De - i Ge - ne - trix, præ - ce - te - ris e - le -

(2) - a, Fi - li - i De - i Ge - ne - trix, præ - ce - te - ris e - le -

- cta vir - gi - ni - bus: quæ ex u - te - ro tu - æ ma -

- cta vir - gi - ni - bus: quæ ex u - te - ro tu - æ ma -

(3) (4) (5) (6)

(7)

TRIPLEX

(8) An - næ mu - li - e - ris san - ctis - si -

TENOR

- tris

An - næ mu - li - e - ris san - ctis - si -

- tris

(9) - mæ sic a Spi - ri - tu San - cto tum san - cti - fi - ca -

(10) (11) (12)

Sic a Spi - ri - tu San - cto tum san - cti - fi - ca - ta tum

- mæ sic a Spi - ri - tu San - cto tum san - cti - fi - ca -

For MSS. etc. see p. xavii (1) #: om. Tenb. 809. (2) ♩ for ♩ : Ch. Ch. 981. (3) A: Bodl. e. 3, Ch. Ch. 981, Pet. 31, Tenb. 809. (4) ♩ : om. Ch. Ch. 981. (5) ♩ : om. Tenb. 809. (6) add. ♩ : Tenb. 355. (7) ♩ for ♩ : Bodl. e. 5. (8) add. ♩ : Tenb. 355. (9) #: om. Bodl. e. 1, Ch. Ch. 979, Tenb. 807. (10) #: om. B. M. Add. 34049, Bodl. e. 1, Ch. Ch. 979, Tenb. 354, 807. (11) #: om. Bodl. e. 3, e. 423, Ch. Ch. 981, Pet. 31, Tenb. 809, Baldwin. (12) ♩ for ♩ : B. M. Add. 18939.

(1) (2)
 - ta tum il lu mi na ta fu i sti, mu ni -
 (3) (4) (5) (6)
 il lu mi na ta fu i - sti, mu ni -
 (7)
 - ta tum il lu mi na ta fu i - sti, mu ni - ta -
 (8) (9) (10) (11)
 mu ni - ta - que tan to pe re De i o -
 (12)
 - ta - que tan to pe re De - i o m ni po ten -
 - que tan to pe re De - i o m ni po ten -
 (13) (14) (15) (16) (17)
 - mni po ten tis gra ti a, ut us que ad con ce ptum Fi li i
 - tis gra ti - a, ut us que ad con ce -
 (18) (19)
 - tis gra ti - a, ut us que ad con ce -
 (20) (21) (22) (23) (24)
 tu - i, Do mi ni no stri Ie su Chri -
 - ptum Fi li i tu - i, Do mi ni no stri Ie su Chri -
 (25) (26) (27) (28) (29) (30) (31) (32)
 Ie su Chri - sti, et dum
 Et dum e -
 - sti, et dum e -
 - sti, et dum e -

(1) \circ for $\text{d} \cdot \text{d}$: Ch.Ch.979, Tenb.341,354,807, B.M.Add.34049, Baldwin.(2) \circ for $\text{d} \cdot \text{d}$: Ch.Ch.979, Tenb.807, Baldwin.(3) $\text{d} \cdot \text{d}$: Tenb.343.(4) \sharp : om. Bodl.e.3, e.423, Ch.Ch.981, Pet.31, Tenb.509, Baldwin. (5) $\text{d} \cdot \text{d}$ for $\text{d} \cdot \text{d}$: Tenb.809. (6) $\text{d} \cdot \text{d}$ for $\text{d} \cdot \text{d}$: Tenb.809. (7) $\text{d} \cdot \text{d}$ for $\text{d} \cdot \text{d}$: Tenb.810.(8) $\text{d} \cdot \text{d}$: om. Ch.Ch.979, Tenb.807. (9) $\text{d} \cdot \text{d}$ for $\text{d} \cdot \text{d}$: Tenb.807; $\text{d} \cdot \text{d}$: Pet.40. A.(10) $\text{d} \cdot \text{d}$ for $\text{d} \cdot \text{d}$: Ch.Ch.979, Tenb.807, B.M.Add.18936, Baldwin.(11) \sharp : Tenb.807, B.M.Add.18936, Baldwin.(12) $\text{d} \cdot \text{d}$: Ch.Ch.981, Baldwin; G \sharp : L.(13) $\text{d} \cdot \text{d}$: Tenb.354, B.M.Add.34049.(14) \sharp : om. Bodl.e.1, Ch.Ch.979, Pet.40, Tenb.807. (15) add. \sharp : Tenb.355, R.C.M.2035, L.

(16) C: L.

(17) \sharp : Tenb.355, R.C.M.2035, L.(18) $\text{d} \cdot \text{d}$ for $\text{d} \cdot \text{d}$: Tenb.810. (19) $\text{d} \cdot \text{d}$: Bodl.e.4, Tenb.810, B.M.Add.18939, Baldwin. (20) \sharp : R.C.M.2035 only. (21) \sharp : om. Bodl.e.1, Ch.Ch.979, Pet.40, Tenb.807.(22) \sharp : Tenb.342,355, R.C.M.2035 only; \sharp : L.; \circ for $\text{d} \cdot \text{d}$: B.M.Add.18937. (23) $\text{d} \cdot \text{d}$: Tenb.810; $\text{d} \cdot \text{d}$: L.(24) $\text{d} \cdot \text{d}$: Baldwin. (25) d for $\text{d} \cdot \text{d}$: Pet.40.(26) add. \sharp : Bodl.e.1. (27) \sharp : om. Bodl.e.1, Pet.40.A.(28) \sharp : om. Bodl.e.1, Ch.Ch.979, Pet.40.B, Baldwin.(29) $\text{d} \cdot \text{d}$ for $\text{d} \cdot \text{d}$: Tenb.808.(30) add. \sharp : Tenb.342,356, R.C.M.2035; A: L.(31) add. \sharp : Tenb.344,357, R.C.M.2035, L.(32) $\text{d} \cdot \text{d}$ for $\text{d} \cdot \text{d}$: Tenb.344,357.

e - um con-ci - pe - res, ac us - que ad par -

(1) (2)

e - um con-ci - pe - res, ac us - que -

(3)

dum e - um con-ci - pe - res, ac us - que ad par -

(4)

- um con-ci - pe - res, ac

(f)

e - um con-ci - pe - res, ac us -

-tum, et dum e - um pa - re -

ad par - tum, et dum e - um pa - re -

(6)

-tum, et dum e - um pa - re -

us - que ad par - tum, et dum e - um

-que ad par - tum, et dum e - um pa - re -

- res, sem - per-que post par -

(7)

(8)

pa - re - res, sem - per-que post par -

(9)

- res, sem - per-que post

(1) $\circ\circ$ for $\circ\circ$: Tenb.342,356.(2) $\underline{\circ}$: om. Tenb.342,356.(3) $\circ\circ$: Pet.31.(4) $\equiv\equiv$ for $\equiv\equiv$: Bodl.e.4.

(f) B: Pet.32.

(6) $\equiv\equiv\circ$ for $\equiv\equiv$: Pet.31.B, Tenb.343,355,809; $\equiv\circ$: Pet.31.A.(7) $\circ\circ$: Tenb.342,356,808.(8) $\circ\circ$: Bodl.e.3, e.423, Pet.31, Tenb.343.(9) $\underline{\circ}$ for \circ : Bodl.e.4, Tenb.342,357.

sem - per - que post par - tum, vir - go o - mni - um quæ
 - tum, sem - per - que post par - tum, vir - go o - mni - um quæ
 sem - per - que post par - tum, vir - go o - mni - um quæ na - tæ
 - tum, vir - go o -
 (1) (2)
 par - tum vir - go o - mni -

na - tæ sunt
 na - tæ sunt (3) ca - stis - si -
 sunt ca - stis - si -
 - mni - um quæ na - tæ sunt ca - stis -
 - um quæ na - tæ sunt ca -

(5) ca - stis - si - (6) - ma in - cor - ru - ptis - si -
 (7) - ma, ca - stis - si - ma in - cor -
 - ma, ca - stis - si - - ma in - cor - ru -
 - ma in - cor - ru - ptis - si -
 - si - ma in - cor - ru - ptis -

(1) $\text{d} \circ$: Pet.32.A.

(2) A: Ch.Ch.983.

(3) o for d : Pet.31.B.(4) o : Pet.31.B.(5) add. \sharp : Tenb.807.(6) BA : Pet.40.(7) o for d : Harl.1709.(8) $\text{o} \cdot \text{o}$: Ch.Ch.980, Pet.41, Tenb.342, 356, 808.(9) $\text{d} \text{d} \text{d} \text{d}$ for $\text{H} \text{H}$: Ch.Ch.983.

(1) (2)

- ma et -
 - ru-ptis si- - ma et im-ma - cu-la - tis - si -
 - ptis - si- - ma et im-ma - cu-la - tis - si -
 - ma et im-ma - cu-la - tis - si -
 - si- - ma et im-ma - cu-la - tis - si -

(3) (4) (5)

im-ma - cu-la - tis - si - - ma
 - ma et cor - po-re et a - ni -
 - ma et cor - po-re et a - ni -
 et im-ma - cu-la - tis - si - - ma et cor - po-re et a - ni -
 - ma et cor - po-re et a - ni -

(6) (7)

et cor - po-re et a - ni -
 - mo, et cor - po-re et -
 et cor - po-re et a - ni -
 - mo, et cor - po-re et a - ni -
 - mo, et cor - po-re et a - ni -

(1) BA : Tenb.807. (2) om : Ch.Ch.979. (3) B: Pet.40. (4) om : Tenb.354, B.M.Add.34049. (5) BA for om : Ch.Ch.979, Pet.40.B, Tenb.807;
 BA for om : Bodl.e.1, Ch.Ch.979, Tenb.807. (6) BA : Ch.Ch.980. (7) BA for om : Tenb.809.

-mo to - ta vi -
a - ni - - mo to - ta vi -
to - ta vi - - ta, to - ta vi -
- po-re et a - ni - mo to - ta vi -
- mo to - ta vi - ta

-ta per-man - - se - ris. (1) (2) (3) (4)
per - man se - - ris, (5) per man - - se - ris.
- ta per-man - - se - ris. (6)
- ta per-man - - se - ris. (7) (8) (9)
per - man se - - ris.

MEDIUS
TENOR (IO)
BASSUS
Tu ni - mi - rum u - ni - ver - - sas a - li - as

a - li - as lon - ge su - per - a - sti vir - gi - nes sin - ce -
- as lon - ge su - per - a - sti vir - gi - nes sin - ce -
lon - ge su - per - a - sti vir - gi - nes sin - ce -

(1) $\text{♩} \cdot \text{♩}$: Pet.40.B. (2) ♩ : om. Pet.40.A. (3) ♯ : om. Ch.Ch.979. (4) ♯ : B.M.Add.34049 only. (5) ♯ : Ch.Ch.980, Tenb.808, Harl.1709.
 (6) $\text{♩} \text{♯}$: Ch.Ch.981, Tenb.809. (7) $\text{♩} \text{♯}$ for $\text{♩} \text{♯}$: Tenb.810; $\text{♩} \text{♯}$ for $\text{♩} \text{♯}$: Tenb.344,357. (8) ♯ for ♯ : Tenb.810. (9) ♯ : Tenb.358 only.
 (10) ♯ for ♯ : Tenb.344,357. (11) $\text{♩} \text{♯}$ for $\text{♩} \text{♯}$: Baldwin. (12) ♯ for ♯ : Ch.Ch.983.

(1) (2) (3) (4)

sin - ce - ra men - tis im-pol-lu - - tæ con - sci - en - ti -

- ce - ra men - tis im - pol - lu - - tæ con - sci - en - ti - a, (5)

- ra men - tis im-pol-lu - - tæ con - sci - en - ti -

(6) (7)

con - sci - en - ti - a, quot - quot vel ad - huc fu - e -

- a, quot - quot vel ad - huc fu - e -

- runt ab i - pso mun - di pri -

- runt ab i - pso mun - di pri -

- runt ab i - pso mun - di pri - mor - di -

- mor - di - o, vel un - quam fu - tu - ræ sunt

- mor - di - o, vel un - quam fu - tu - ræ

- o, vel un - quam fu - tu - ræ sunt us - que in

(12)

us - que in fi - - nem mun -

sunt us - que in fi - nem mun -

fi - - nem mun -

(1) dd : Pet.41.B, Tenb.356.

(2) G: Baldwin.

(3) d for d : Pet.41.(4) d for d : Pet.41.B.(5) o for dd : Pet.32.B.(6) d , dd for o , dd for dd : Pet.41.B.(7) $\text{F}\sharp$: Tenb.807.(8) m for o : Tenb.810.(9) o , o for oo : Baldwin.(10) b : om. Tenb.342, 344, 357.(11) add. b : Bodl.e.4.(12) b : Tenb.342, 356 only.

TRIPLEX

MEDIUS (I)

CONTRATENOR

Per hæc nos præ - cel -

di.

(2)

Per hæc nos præ - cel - len -

di.

di.

(3) (4) (5)

- len - tis - si - ma gra - ti - æ ce - le - stis do -

(6)

- tis - si - ma gra - ti - æ ce - le - stis

(7) #

- na ti - bi, Vir - go et Ma - ter Ma -

(8)

Ti - bi, Vir - go et Ma - ter Ma - ri - a,

do - na ti - bi, Vir - go et Ma - ter Ma - ri -

(9) (10) (11)

- ri - a, præ - ce - te - ris o - mni - bus mu - li - e - ri - bus

præ - ce - te - ris o - mni - bus mu - li - e - ri - bus et vir -

- a, præ - ce - te - ris o - mni - bus mu - li - e - ri - bus et vir -

(1) #: Tenb.342,356 only. (2) □: Pet.31.B. (3) add. #: Tenb.354, B.M.Add.34049. (4) #: om. Tenb.341,354,807, B.M.Add.34049, Baldwin, R.C.M.2035.
 (5) #: om. Bodl.e.1, Ch.Ch.979, Pet.40.B, Tenb.342,357, Baldwin, R.C.M.2035. (6) o for o.: R.C.M.2035. (7) #: om. Tenb.807. (8) □ for □: L.
 (9) add. #: Baldwin. (10) o for d: Ch.Ch.979, Pet.40, Tenb.807, Baldwin. (11) o for d: Ch.Ch.980, Baldwin.

et vir-gi-ni - bus a De - o sin-gu - la - ri - ter in - fu -

- gi - ni - bus a De - o sin - gu - la - ri - ter in - fu

sa, Te pre-ca - mur, quæ mi -

pre - ca - mur, quæ mi - se - ris mor - ta - li - bus

(1) ♩ ♩ : Pet.40. (2) ♩ for ♩ : L. (3) B: L. (4) #: Tenb.342, R.C.M.2035 only. (5) ♩ : Pet.31.A (6) #: om. Ch.Ch.979.
 (7) #: om. Bodle.1, Ch.Ch.979, Pet.40, Tenb.341,354, Baldwin. (8) ♩ : Ch.Ch.981. (9) ♩ for ♩ : Pet.40.B. (10) C: Harl.1709.
 (11) ♩ : Tenb.809. (12) ♩ : Pet.31. (13) ♩ for ♩ : Ch.Ch.983.

bus mi-se-ri-cors pa-tro-na mi-se-ri-cors pa-tro-na es, mi-se-ri-cors pa-tro-na

es, ut pro pec-cors pa-tro-na es, ut pro pec-ca-mi-se-ri-cors pa-tro-na es, ut pro pec-ca-na es, ut pro pec-ca-tis

ca-tis no-stris no-bis con-do-nan-no-bis ca-tis no-stris no-bis con-do-nan

(1) dd : Ch.Ch.981, Pet.31, Tenb.343,355, Bodl.e.423.(2) o : Tenb.341,354, B. M. Add.34049.(3) m for oo : Ch.Ch.981; d : Pet.31.
C B(4) o for m : Tenb.343,355,809, Bodl.e.423.

no - bis con-do - nan - dis in - ter-ce - de - re di - gne -

no - bis con-do - nan - dis in - ter-ce - de - re

dis in - ter - ce - de - re di - gne -

con-do-nan - dis in - ter - ce - de - re di - gne -

dis in - ter - ce - de - re di - gne -

(2) re di-gne - ris

di - gne - ris a - pud De - um Pa - trem o - mni - po-ten -

ris a - pud De - um Pa - trem o - mni - po-ten -

ris a - pud De - um Pa - trem o - mni - po-ten -

ris

a - pud De - um Pa - trem o - mni - po-ten -

(6) a - pud De - um Pa - trem o - mni - po-ten -

(8) a - pud De - um Pa - trem o - mni - po-ten -

a - pud De - um Pa - trem o - mni - po-ten -

(1) $\circ d$: Ch.Ch.983, Pet.32, Tenb.358, 811.(2) \sharp : om.Ch.Ch.979, Tenb.807.(3) \sharp : om.Pet.41, Tenb.356.(4) add. \sharp : Tenb.343, 355. (5) \circ : Pet.31.B.(6) \sharp : om. Pet.41.B.(7) \sharp : om.Ch.Ch.980, Pet.41.B.(8) add. \sharp : Ch.Ch.981 only.

-tem, e - ius - que Fi - li - - um Ie - sum Chri -

-um Ie - sum Chri - stum, se - cum - dum di - vi - ni - ta - - stum, Chri - stum,

- cum - dum di - vi - ni - ta - tem qui - dem ex - ni - ta - tem qui - dem ex Pa - tem qui - se - cum - dum di - vi - ni - ta - tem qui - dem ex Pa -

(1) #: om. Ch. Ch. 979.

(2) o: Tenb. 341, 354, B. M. Add. 34049.

(3) F: Tenb. 808.

(4) #: Tenb. 808.

(5) #: Ch. Ch. 981 only.

(6) #: Tenb. 809.

(7) C: Tenb. 810.

(1) (2)

Pa - tre an - te o - mni - a se - cu -

Pa - tre an - te o - mni - a se - cu -

(3)

- dem ex Pa - tre an - te o - mni - a se - cu -

- tre an - te o - mni - a se - cu -

(4)

- la ge - ni -

- la ge - ni -

(5)

- la ge - ni -

- la ge - ni -

- la ge - ni -

- la ge - ni -

(6) (7) (8) (9) (10) (11) (12) (13)

tum. tum. tum. tum. tum. tum.

(1) od : Pet.40. B. (2) $\text{d} \cdot \text{d}$: Ch.Ch.979; $\text{d} \circ$ for od : Tenb.807. (3) $\text{d} \cdot \text{d}$: Tenb.810. (4) A: Pet.40. B. (5) $\text{d} \cdot \text{d}$: Tenb.343,355. (6) \sharp : om. Pet.40.
 (7) \sharp : om. Tenb.808, Harl.1709. (8) \sharp : om. Pet.41. (9) \sharp : Tenb.343,355 only. (10) $\text{d} \circ$: Tenb.809. (11) \circ : om. Bodl.e.4. (12) \sharp : om. Pet.32.
 (13) \sharp : om. Ch.Ch.983, Pet.32.

Se - cun - dum hu - ma - ni - ta - tem au - tem ex te na -

Se - cun - dum hu - ma - ni - ta - tem au - tem ex te

(1) tum;

na - tum;

(2) Se - cun - dum hu - ma - ni - ta - tem

(3) Se - cun - dum hu - ma - ni - ta - tem

Se - cun - dum hu - ma - ni - ta - tem

at - que a - pud

at - que a -

(4) (5) au - tem ex te na - tum;

-tem au-tem ex - te na - tum;

au - tem ex te na - tum;

(1) #: Tenb.354, B.M. Add.34049 only. (2) oo: Pet.41.B. (3) =-: Tenb.811. (4) add. b: Tenb.809. (5) add. h: Tenb.809.

[illegible]

-ctum, ut, pec - ca - to - rum no - stro -
 (5)
 -ctum, ut, pec - ca - to - rum no - stro -
 (6)
 -ctum, ut, pec - ca - to - rum no - stro -
 -ctum, ut, pec - ca - to - rum no - stro - rum ma -
 (7)
 ut, pec - ca - to - rum no - stro - rum

ma - cu - lis tu - a ab - ster -

(8) (9) (10)

(11)

(1) *Mon. Bodl. e.1, Ch.Ch.979, Pet.40, Tenb.807.*

(2) dd: Pet. 41.A.

(3) ୦୯: Tenb.808.

(4) B: Bodl.e.3,e.423.

(5) add. #: Tenb.356; h: Harl.1709 only.

(6) o for o.: Bodl.e.423.

(7) 00: Ch.Ch.983.

(8) ♪ ♪ : Pet. 41.

(9) 00 for 100: Pet. 41. B

(10) *or*: Ch.Ch. 980.

(11) = for o.d : Ch.Ch. 983.

- ster - sis in - ter - ces - si - o - ne, in - ter - ces - si - o -

(1)

- o - ne, te - cum, san - cta Vir - go, sem - per

ne, te - cum, san - cta Vir - go, sem - per

ne, te - cum, san - cta Vir - go, sem - per

te - cum, san - cta Vir - go, sem - per

ne, te - cum, san - cta Vir - go, sem - per

Vir - go, sem - per con - gau - de - re, te - que in re - gno cae - lo - re, te - que in re - gno

per con - gau - de - re, te - que in re - gno

(2)

(3)

(1) $\text{d} \cdot \text{d}$: Tenb. 356.(2) o : Tenb. 810.(3) C : Tenb. 810.

re-gno cæ-lo - rum, cæ-lo - (1) (2)

te-que in re-gno cæ-lo -

(3) rum si -

te - que in re-gno cæ-lo - rum

cæ-lo - rum si - ne fi -

(4) -rum si - ne fi - ne lau-da - re me-re-a - (5)

(6) (7) (8) #

ne fi - ne lau-da - re me-re-a -

si - ne fi - ne lau-da - re me-re-a - (9)

ne lau-da - re me-re-a - mur, lau-da -

-mur, me-re-a - mur. A (10)

lau-da - re me-re-a - mur.

mur. A

-mur, lau-da - re me-re-a - mur. A

re me-re-a - mur, me-re-a - mur. A

(1) $\text{♩} \text{♩}$: Ch.Ch.981.(2) $\text{♩} \text{♩}$: Pet.41.B.

(3) D: Tenb.357,344.

(4) ♯ : Tenb.354, B.M.Add.34049-only.(5) ♯ : B.M.Add. 34049 only.(6) add. ♯ : Te.b.808.(7) add. ♯ : Ch.Ch.980.(8) ♯ : om.Pet.41, Tenb.808.(9) $\text{♩} \text{♩}$: Pet.32.B.(10) $\text{♩} \text{♩}$ for $\text{♩} \text{♩}$: Tenb.808

men. A - men. A - men. A - men. A - men. A -

men. A - men. A - men. A - men. A - men. A -

(1) #: B.M.Add.34049 only.

(2) o = : Tenb.341,354, B.M.Add.34049.

(3) d d : Ch.Ch.980, Pet.41, Tenb.356,808, B.M.Harl.1709.

(4) j j : Pet.31.

(5) add. #: Tenb.343,355.

(6) add. #: Tenb.809.

(7) b : om.Tenb.358.

(8) #: B.M.Add.34049 only.

(9) #: om. Pet.40. A.

(10) = = = : Bodl.e.4, Tenb.357.

(11) F : Pet.32.

AVE DEI PATRIS FILIA

A - - ve De - i Pa -
 A - - ve De - i Pa - - tris, A - - ve De - i
 A - - ve De - i Pa - - tris fi - li -
 - tris fi - li - a no - bi - lis - si -
 Pa - tris fi - li - a no - bi - lis - si -
 - a no - bi - lis - si -
 - ma, De - i Fi - li - i ma - ter
 - ma, De - i Fi - li - i ma -
 - ma, De - i Fi - li - i ma - ter di -
 di - gnis - si - - ma,
 - ter di - gnis - si - (6) - ma, De - i Spi - ri - tus spon -
 - gnis - si - - ma, De - i Spi - ri - tus spon -
 De - i Spi - ri - tus spon - sa ve - nu - stis - si - ma, De -
 - sa ve - nu - stis - si -
 - sa ve - nu - stis - si - - ma, De - i

For MSS, etc. see p. xxviii

(1) $\circ \bullet$ for $\circ \circ$: R.C.M. 2035.

(2) dd for \circ : Tenb. 355.

(3) H H H for H H H : R.C.M. 2035, Tenb. 342.

(4) $\text{H} \circ$: R.C.M. 2035.

(5) add. \sharp : Tenb. 355.

(6) add. \sharp : Tenb. 356.

(7) $\text{dd} \circ$ for $\circ \text{dd}$: Tenb. 354.

- i U - ni - us et Tri - ni an-cil - la

- ma, De - i U - ni - us et Tri - ni an-cil -

U - ni - us et Tri - ni an-cil - la sub

(1) # (2) (3)

sub - ie - ctis - si -

- la sub - ie - ctis - si -

- ie - ctis - si -

- ma.

MEDIUS

A - ve Do - mi - ni fi - li - a sin -

TENOR

A - ve Do - mi - ni fi - li - a sin - gu -

BASSUS

- gu - la - ri - ter ge - ne - ro -

- la - ri - ter ge - ne - ro -

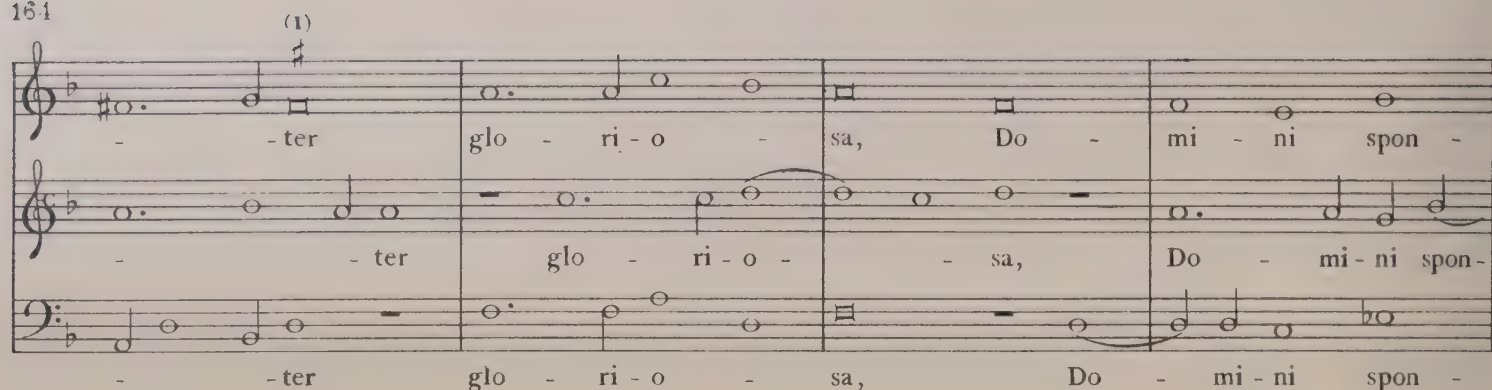
Sin - gu - la - ri - ter ge - ne - ro -

- sa, Do - mi - ni ma - ter sin - gu - la - ri -

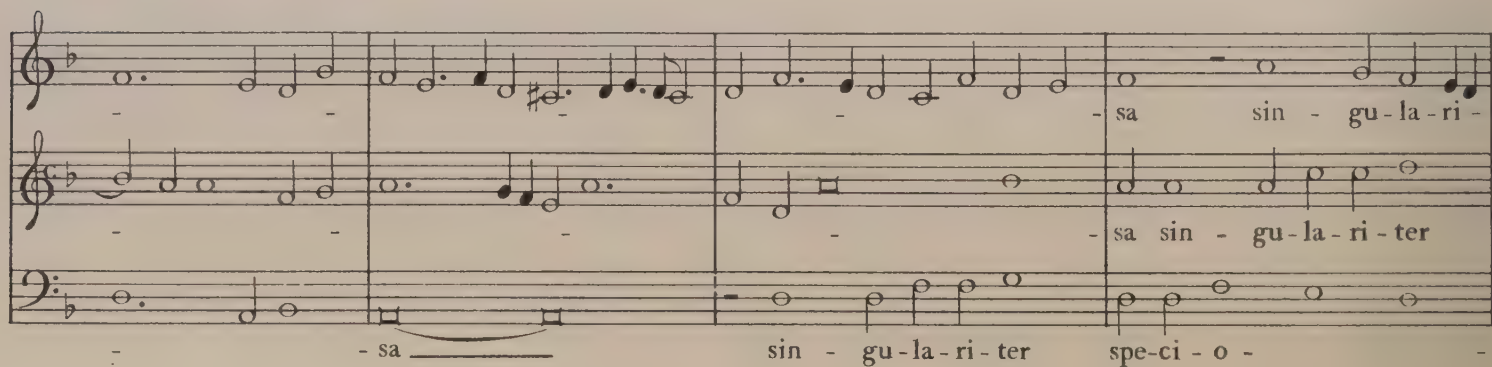
- sa, Do - mi - ni ma - ter sin - gu - la - ri -

- sa, Do - mi - ni ma - ter sin - gu - la - ri -

(1)

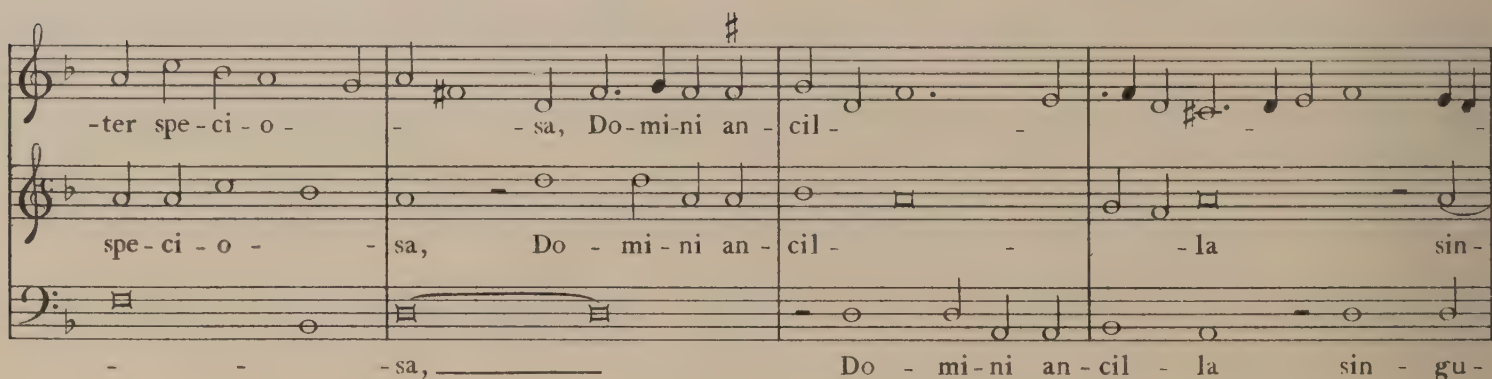


- ter glo - ri - o - sa, Do - mi - ni spon -
- ter glo - ri - o - sa, Do - mi - ni spon -
- ter glo - ri - o - sa, Do - mi - ni spon -



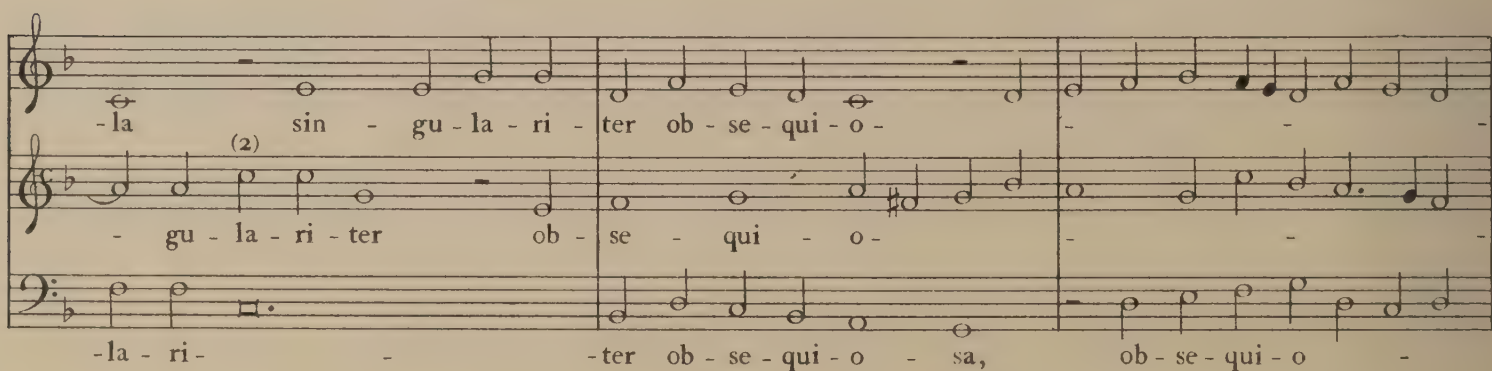
- sa sin - gu - la - ri -
- sa sin - gu - la - ri - ter
- sa sin - gu - la - ri - ter spe - ci - o -

#

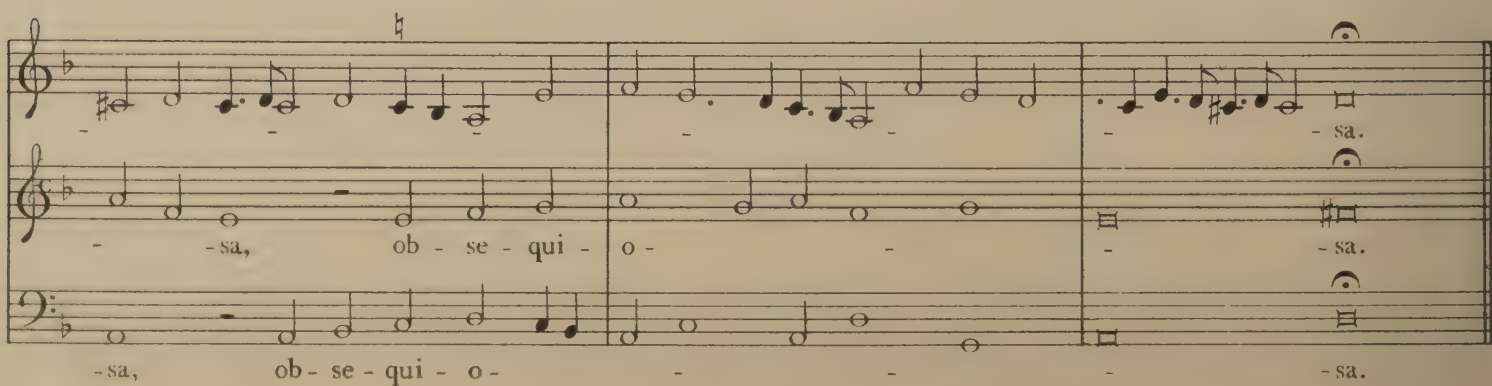


- ter spe - ci - o - - sa, Do - mi - ni an - cil -
spe - ci - o - - sa, Do - mi - ni an - cil -
- sa, Do - mi - ni an - cil - la sin -

(2)



- la sin - gu - la - ri - ter ob - se - qui - o -
- gu - la - ri - ter ob - se - qui - o -
- la ri - - ter ob - se - qui - o - sa, ob - se - qui - o -



- sa, ob - se - qui - o -
- sa, ob - se - qui - o -
- sa, ob - se - qui - o -

A - - - - - ve. A - - - - -

A - - - - - ve. A - - - - -

po-li-re-gi- - na, mi-se - ri-cor-di-æ ma -

- ter, me - ri-tis præ-cla - - ra,

mun - di do-mi-na, a pa-tri - ar - chis præ - si-gna -

- ta, im - pe-ra - trix in - fer - ni a pro -

CANTUS

ALTUS

TENOR

BASSUS

O glo - ri - o - sis - si - ma Sem -

O glo - ri - o - sis - si - ma

-ma Sem - per Vir - go Ma -

- ma Sem - per Vir - go Ma - ri -

- per Vir - go Ma - ri -

Sem - per Vir -

-a, Ma - ri -

-a, Ma - ri -

-a, Ma - ri -

-go Ma - ri -

A - men. A - men.

A - men. A - men.

A - men. A - men.

QUINTUS

A - men. A - men.

A - men.

ADDITIONAL FRAGMENTS

A musical score for three voices (Soprano, Alto, and Tenor) in G major (one sharp) and 4/4 time. The lyrics are "A - ve le - su." The Soprano part begins with a half note G4, followed by a half note A4, and ends with a half note G4. The Alto part begins with a half note F#4, followed by a half note G4, and ends with a half note F#4. The Tenor part begins with a half note E4, followed by a half note D4, and ends with a half note E4. The lyrics are "A - ve le - su." for all three parts.

A musical score for three voices (Soprano, Alto, and Tenor) in G major (one sharp) and 4/4 time. The lyrics are "Vir - go foe - ta ut sol praec-la". The Soprano part begins with a half note G4, followed by a half note A4, and ends with a half note G4. The Alto part begins with a half note F#4, followed by a half note G4, and ends with a half note F#4. The Tenor part begins with a half note E4, followed by a half note D4, and ends with a half note E4. The lyrics are "Vir - go foe - ta ut sol praec-la" for all three parts.

A musical score for three voices (Soprano, Alto, and Tenor) in G major (one sharp) and 4/4 time. The lyrics are "ra." The Soprano part begins with a half note G4, followed by a half note A4, and ends with a half note G4. The Alto part begins with a half note F#4, followed by a half note G4, and ends with a half note F#4. The Tenor part begins with a half note E4, followed by a half note D4, and ends with a half note E4. The lyrics are "ra." for all three parts.

AVE ROSA SINE SPINIS

MEDIUS

CONTRATENOR

A - ve, ro - sa si - ne spi - nis,

Tu quam Pa - ter in di - vi -

Ma - ie - sta - te sub - li - ma - vit,

Et ab o - mni vae pur - ga -

TENOR

BASS'S

Ma - ri -

TRIPLEX

Tu a - stel - la di - cta ma - ris, Tu a

na - to il - lu - stra - ris

na - to il - lu - stra - ris Lu - ce cla -

Tu a na - to il - lu - stra - ris Lu - ce cla - ra

Lu - ce cla - ra de - i - ta - tis, Qua prae - ful - ges

ra de - i - ta - tis, Qua prae - ful - ges cun - ctis

de - i - ta - tis, Qua prae - ful - ges cun - ctis

cun - ctis na -

na -

na -

- tis.

MEDIUS

CONTRATENOR

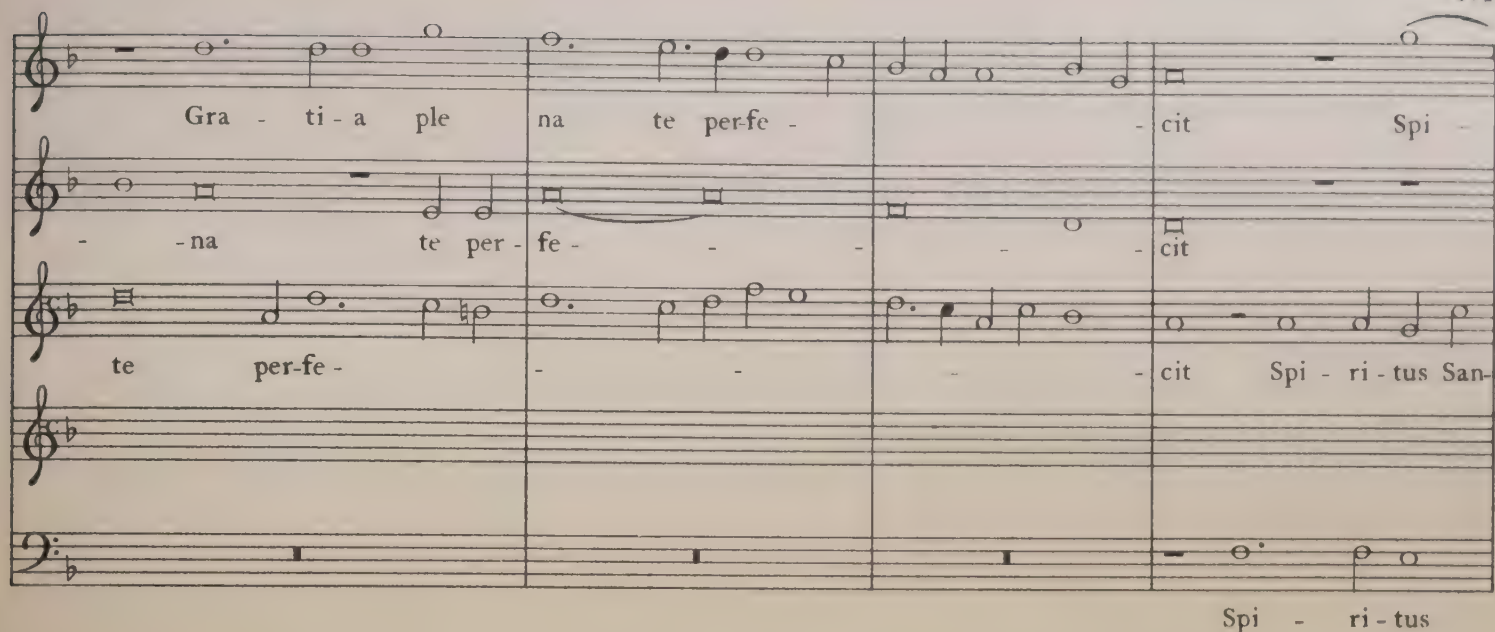
Gra - ti - a ple -

Gra - ti - a ple - na

- tis.

(5)

- tis.

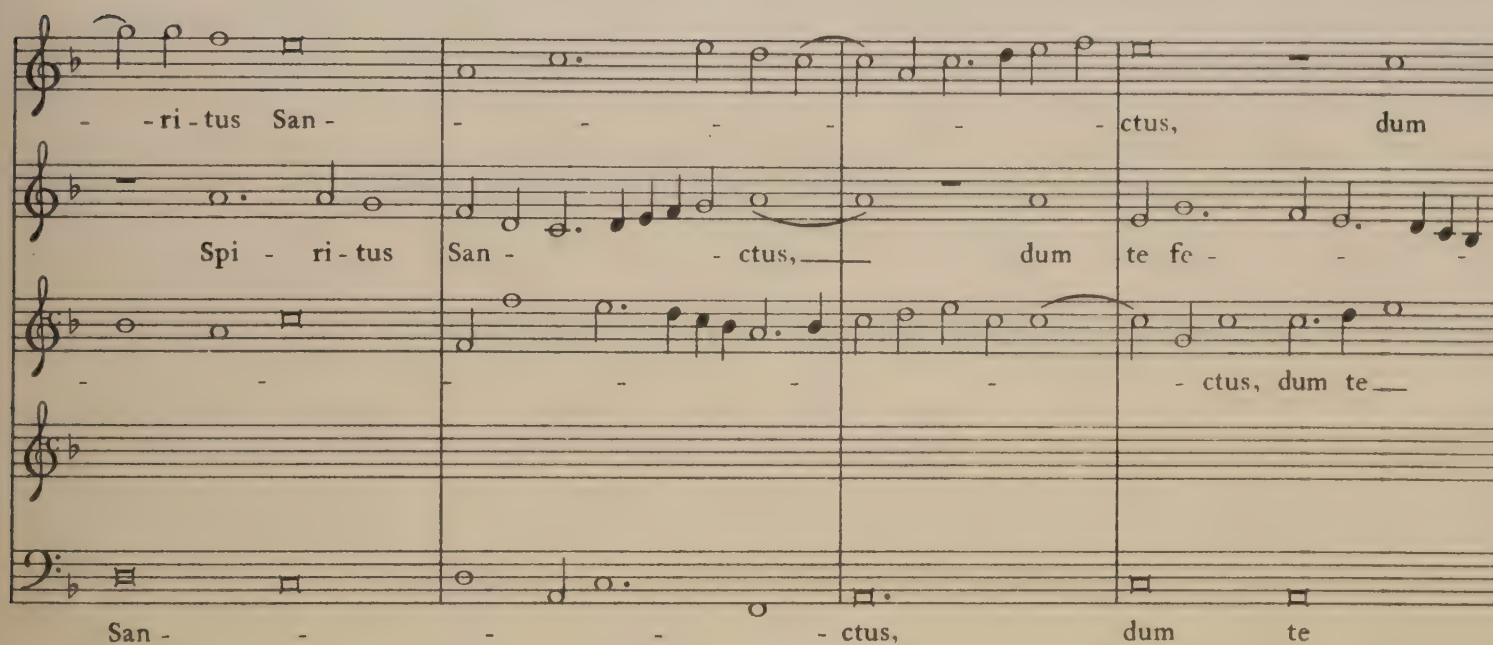


Gra - ti - a ple na te per - fe - cit Spi - ri - tus San -

- na te per - fe - cit

te per - fe - cit Spi - ri - tus San -

Spi - ri - tus



- ri - tus San - ctus, dum

Spi - ri - tus San - ctus, dum te fe - ctus, dum te

San - ctus, dum te



te fe - cit Vas di - vi - næ bo - ni - ta -

- cit Vas di - vi - næ bo - ni - ta -

fe - cit Vas di - vi - næ bo - ni - ta -

fe - cit Vas di - vi - næ bo - ni - ta -

-næ bo - ni - ta - tis Et to - ti -

- tis Et to - ti - us

- tis Et to - ti - us pi - e - ta -

- tis Et to - ti - us pi - e - ta -

Domine Deus, Agnus Dei, qui tollis mundi peccata, miserere nobis.

- cum mi - ro pa -

- cum mi - ro pa -

- cum mi - ro pa -

- cto Ver - bo in_

- cto

-cto Ver - bo in te car - ne fa - -cto O - pe-re tri -

O - pe-re tri - ni Con-di-to -
- re tri - ni Con-di-to -
- ni Con-di-to -

MEDIUS

-ris, Con - di - to - -ris: -ris: -ris:

TRIPLEX

O quam dul - -ce vas a - mo -

a - mo - ris.

- mo - ris.

- mo - ris.

- ris.

Be - ne - di - cta tu in mu - li - e - ri - bus, Hoc te - sta -

- tur o - mnis tri - bus, Cæ - li fan -

- tur te be - a - tam, Su - per o - mnes ex - al - ta -

- tur te be - a - tam, Su - per o - mnes ex - al - ta -

MEDIUS

CONTRATENOR

TENOR

Et be-ne-di-

Et be-ne-di-

Et be-ne-di-

-tam.

(1)

- ctus fru- ctus ven- tris tu-

- ctus fru- ctus ven- tris tu-

- ctus fru- ctus ven- tris tu-

-i,

(2)

-i, Quo nos do-

-i, Quo nos do-

Quo nos do-na sem-per fru-

(3)

-na sem-per fru-

-na sem-per fru-

(4)

Per prae - gu -
 - i, Per prae - gu -
 - i, Per prae - gu -
 - i,
 Per prae - gu - - stum

- stum hic in - ter - - num, Et post mor -
 - stum hic in - ter - - num, Et post mor -
 - stum hic in - ter - - num, Et post mor -
 -
 hic in - ter - - num, Et post

- tem in æ - ter -
 - tem in æ - ter -
 - tem in æ - ter -
 -
 mor - - tem in æ - ter - - num.

- num. Hunc, Vir - go, sa - lu - tis sen - sum,

- num. Hunc, Vir go, sa - lu - tis sen - -

- num. Hunc, Vir - go, sa - lu - - tis sen - -

Hunc, Vir - go, sa - lu - - tis sen - -

Tu - æ lau - - dis gra - tum pen - -

- sum, Tu - æ lau - dis gra - tum pen - -

- sum, Tu - æ lau - dis gra - - tum pen - -

- sum, Tu - æ lau - - dis gra - - - tum pen - sum,

- sum, Con - de tu - - o si - nu pi - a, Cle - mens

- sum, Con - de tu - o si - nu pi - - a, Cle -

- sum, Con - de tu - o si - nu pi - - a, Cle -

Con - de tu - o si - nu pi - a, Cle - mens

su - - me, O Ma - ri - - - - -

- mens su - - - - - me, O Ma ri - - - - -

- mens su - - - - - me, O Ma - ri - - - - -

su - - - - me, O Ma - ri - - - - -

- a. A - - - - - men. A - - - - -

- a. A - - - - - men. A - - - - -

- a. A - - - - - men. A - - - - -

- a. A - - - - - men. A - - - - -

- men. A - - - - - men. A - - - - - men. (1) - men.

- men. A - - - - - men. A - - - - - men. (2) - men.

- men. A - - - - - men. A - - - - - men. (3) - men.

(1) ♯: Pet. 41. (2) ♯: Pet. 31. (3) ♯: Pet. 32.

EUGE CÆLI PORTA

CANTUS
ALTUS
TENOR
BASSUS

Eu - ge cæ - li por - ta quæ nunc a - per - ta

- ta ve - ri - ta - tis lu - men, i - psum so - lem iu - sti - ti -
quæ nunc a - per - ta ve - ri - ta - tis lu - men, i - psum so - lem iu - sti - ti -
a - per - ta ve - ri - ta - tis lu - men, i - psum so - lem iu - sti - ti -
nunc a - per - ta ve - ri - ta - tis lu - men, i - psum so - lem iu - sti - ti -

- ti - æ, in - du - tum car - ne, in - du - tum car -
æ, in - du - tum car - ne, in - du - tum car -
æ, in - du - tum car - ne, in - du - tum car -
æ, in - du - tum car - ne, in - du - tum car -
æ, in - du - tum car - ne, in - du - tum car -

- ne du - cis in or - bem.
- ne du - cis in or - bem, du - cis in or - bem.
car - ne du - cis in or - bem.
- ne, in - du - tum car - ne du - cis in or - bem, in or - bem.

et i - gno - sce poe - ni - ten - ti: nam tu es De - us me - us, nam

et i - gno - sce poe - ni - ten - ti: nam tu es De

poe - ni - ten - ti: nam tu es De - us me - us, nam tu es

- gno - sce poe - ni - ten - ti: nam tu es, nam tu

et i - gno - sce poe - ni - ten - ti: nam tu es

tu es ——— De — us me — — — us,

— us me — us, nam tu es ——— De — us — me — us, ti — bi so — li fi —

De — us me — — — us, De — us me — — us,

es De — — — — us me — — — us, ——— ti — bi so — li

— De — us ——— me — — — us, De — us me — us, ti — bi so — li

ti - bi so - li fi - dit a - ni - ma me - a, a

- dit a - ni - ma me - a, ti - bi so - li fi - dit a - ni - ma me -

ti - bi so - li fi - dit a - ni - ma me - a, a - ni - ma me - a, a -

fi - dit, ti - bi so - li fi - dit a - ni - ma me - a, ti - bi so - li fi - dit

fi - dit a - ni - ma me - a, ti - bi so - li

- ni - ma me - a: tu es sa - lus me -
 a: tu es sa - lus me - a, tu es sa - lus me -
 - ni - ma me - a: tu es sa - lus me -
 a - ni - ma me - a: tu es sa - lus me - a,
 fi - dit a - ni - ma me - a: tu es sa - lus me - a, tu

- a, tu es sa - lus me - a: do - lo -
 - a, tu es sa - lus me - a, tu es sa - lus me - a: do - lo - rem
 a, tu es sa - lus me - a: do - lo - rem me -
 tu es sa - lus me - a, tu es sa - lus me - a: do - lo - rem me -
 es sa - lus me - a, tu es sa - lus me - a:

- rem me - am te - stan - tur la - cri - mæ me - æ,
 me - am te - stan - tur la - cri - mæ me - æ,
 am te - stan - tur la - cri - mæ me - æ, do -
 am te - stan - tur la - cri - mæ me - æ, do - lo -
 do - lo - rem me - am te - stan - tur la - cri - mæ me - æ,

do-lo - rem me - am te - stan - tur la - cri-mæ me -

do-lo - rem me - am te - stan - tur la - cri-mæ me -

-lo-rem me - am te - stan - tur la - - cri-mæ me - (1) (2)

- rem me - - am te - stan - tur la - cri - mæ me -

do-lo - rem me - am te - stan - tur la - cri-mæ me -

- æ: sis me-mor, Do-mi - ne, sis me-mor, Do-mi - ne,

- æ: sis me-mor, Do-mi - ne, sis me-mor, Do - mi -

- æ: sis me-mor, Do - mi - ne, sis me-mor,

- æ: sis me-mor, Do-mi - ne, sis me-mor, Do-mi - ne, sis me-mor, Do -

- æ: sis me-mor, Do-mi - ne, sis me-mor, Do-mi - ne, sis

sis me-mor, Do - mi - ne, bo - næ vo - lun - ta - tis tu -

- ne, sis me-mor, Do - mi - ne, bo - næ vo - lun - ta - tis tu -

Do - - mi - ne, bo - næ vo - lun - ta - tis

mi - - ne, bo - næ vo - lun - ta - tis tu - æ,

me-mor, Do - mi - ne, bo - næ vo - lun - ta - tis tu

(1) $\frac{d}{C}$ for $\frac{d}{C}$: L.(2) $\frac{d}{D C}$ for $\frac{d}{C}$: L.

The musical score is written for five parts: Soprano, Alto, Tenor, Bass, and Basso Continuo. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are Latin liturgical text.

Staff	Vocal Part	Lyrics
1	Soprano	-æ, tu - æ, bo - næ vo-lun-ta-tis tu - æ:
2	Alto	- æ, bo - næ vo-lun - ta-tis tu - - æ, tu - æ:
3	Tenor	tu - æ, bo - næ vo-lun-ta-tis tu - æ:
4	Bass	bo - næ vo-lun - ta - tis tu - æ: nunc ex-au - di
5	Basso Continuo	- æ, bo - næ vo-lun - ta-tis, bo-næ vo-lun - ta-tis tu - æ: nunc ex-au - di pre-

nunc ex-au - di pre - ces me - as,
 nunc ex - au - di pre - ces me - as,
 nunc ex - au - di pre - ces me - as,
 pre - ces me - as, nunc ex - au - di pre - ces, ex - au - di pre - ces me - as,
 nunc ex - au - di pre - ces me - as,

- ces me - as, et ser - vi-et per æ -
 ex - au - di pre-ces me - as, et ser - vi-et per æ -
 me - as, pre-ces me - as, et ser - vi-et per æ -
 - ces, pre-ces me - as, et ser - vi-et per æ - vum, per æ -
 pre-ces me - as, et ser - vi-

-vum, et ser - vi-et per æ - vum ti-bi

et ser - vi-et per æ - vum, per æ - vum

- vum, et ser - vi-et per æ - vum ti-bi spi -

-vum, et ser - vi-et per æ - vum, per æ - vum ti-bi spi - ri-

-et per æ - vum, et ser - vi-et per æ - vum

spi - ri-tus, ti-bi spi - ri-tus me - us, ti-bi

ti-bi spi - ri-tus me - us,

- ri - tus me - us, ti-bi spi - ri-tus me - us,

-tus me - us, ti-bi spi - ri-tus me - us, ti-bi spi - ri-tus me -

ti-bi spi - ri-tus me - us, ti-bi spi - ri-tus me -

spi - ri-tus me - us, et ser - vi-et, et

(1) ti-bi spi - ri-tus me - us, et ser - vi-et per æ -

ti-bi spi-ri-tus me us, et ser - vi-et per æ -

- us, me us, et ser - vi-et per æ - vum

- us, ti-bi spi - ri-tus me - us, et ser - vi-et per

ser - vi-et per æ - vum ti-bi spi - ri-tus me - us. A - men.

- vum ti-bi spi - ri-tus me - us, ti-bi spi-ri-tus me - us. A - men.

- vum ti-bi spi - ri-tus me - us, ti-bi spi - ri-tus me - us, me - us. A - men.

æ - vum ti-bi spi - ri-tus me - us, ti-bi spi - ri-tus me - us. A - men.

CANDIDI FACTI SUNT

SUPERIUS
Fa - cti sunt Na - za-ræ - i e - ius, can-di-di fa -

DISCANTUS
Fa - cti sunt Na-za-ræ - i

CONTRATENOR
Fa - cti sunt Na-za-ræ - i, Na - za-ræ - i e - ius, can-di-

TENOR
Fa - cti sunt Na - za - ræ - i

BASSUS
Fa - cti sunt Na - za-ræ-i e - ius,

(2)
- cti sunt, can - di-di fa-cti sunt Na - za-ræ - i e - ius. Al -

e - ius, can - di-di fa - cti sunt Na - za-ræ - i e - ius. Al - le - lu -

- di fa-cti sunt Na - za-ræ - i, Na - za - ræ - i e - ius.

e - ius. Al - le -

can - di-di fa-cti sunt Na-za-ræ - i e - ius. Al - le - lu -

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

- ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Splen -

lu - ia. Splen -

- ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

- ia. Splen - do - rem De - o de - de - runt, splen - do - rem De - o de -

Splen - do - rem De - o de - de - runt, splen - do - rem De - o de - de - runt. Al - le - lu -

- do - rem De - o de - de - runt. Al - le - lu -

- do - rem De - o de - de - runt. Al - le - lu -

Splen - do - rem De - o de - de - runt, splen - do - rem De - o de - de - runt.

- de - runt. Al - le - lu - ia. Al - le - lu - ia.

- ia. Al - le - lu - ia. Al - le - lu - ia.

- ia. Al - le - lu - ia. Al - le - lu - ia.

Al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia.

[illegible]

(2)

lac co - a - gu - la - ti — sunt. Al - le - lu - ia. Al - le - lu -

lac co - a - gu - la - ti sunt. Al - le - lu - ia. Al - le - lu -

- la - ti sunt, co - a - gu - la - ti sunt. Al - le - lu - ia. Al - le - lu -

Al - le - lu - ia. Al -

(3)

et sic - ut lac co - a - gu - la - ti sunt. Al - le - lu - ia. Al - le - lu -

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

(1) $\text{♩} \cdot \text{♩}$ for $\text{♩} \text{♩}$: Ch. Ch. 988.

(2) $\frac{1}{2}$ cm. B. M. Add. 30480.

. (3) $d \cdot d$ for dd : Ch. Ch. 988.

(4)q: om. B.M. Add. 30480.

(5) add. #: Ch.Ch.984.

(6) add. #: Ch.Ch.980.

DERELINQUAT IMPIUS

Musical score for the first system of "DERELINQUAT IMPIUS". The system includes five parts: SUPERIUS, DISCANTUS, CONTRATENOR, TENOR, and BASSUS. The DISCANTUS and CONTRATENOR parts have lyrics: "De - re-lin - quat im - pi-us vi-am su -". The TENOR and BASSUS parts have lyrics: "De - re-lin - quat im -".

Musical score for the second system of "DERELINQUAT IMPIUS". The system includes five parts: SUPERIUS, DISCANTUS, CONTRATENOR, TENOR, and BASSUS. The lyrics continue across the parts, including "De re-lin - quat im - pi-us", "am, vi - am su -", and "am, de-re-lin - quat, im - pi-us vi -".

Musical score for the third system of "DERELINQUAT IMPIUS". The system includes five parts: SUPERIUS, DISCANTUS, CONTRATENOR, TENOR, and BASSUS. The lyrics continue across the parts, including "vi - am su -", "am, vi - am su -", "am, (1) vi - am su -", "am, et vir in -", "im-pi-us vi - am su -", "am, vi - am su -", "am, et", "am, vi - am su -", and "am, vi - am su -".

For MSS. etc. see p. xxix (1) add. ♯: Cant.

-quus co-gi-ta-ti-o-n-es su-as, et re-ver-ta-tur ad Do-mi-i
 -i quus co-gi-ta-ti-o-n-es su-as,
 vir in-i-quus co-gi-ta-ti-o-n-es su-as, et re-ver-
 et vir in-i-quus co-gi-ta-ti-o-n-es su-as,
 et vir in-i-quus co-gi-ta-ti-o-n-es su-as,

-num, et re-ver-ta-tur ad Do-mi-num; et mi-se-re-bi-tur e-
 et re-ver-ta-tur ad Do-mi-num; et mi-se-re-bi-tur e-
 -ta-tur ad Do-mi-num, et re-ver-ta-tur ad Do-mi-
 et re-ver-ta-tur ad Do-mi-num, ad Do-mi-num;
 et re-ver-ta-tur ad Do-mi-num;

-ius, et mi-se-re-bi-tur e-ius: qui-a-
 -ius, et mi-se-re-bi-tur e-ius: qui-
 -num; et mi-se-re-bi-tur e-ius, et mi-se-re-bi-tur e-ius: qui-
 et mi-se-re-bi-tur e-ius, e-ius: qui-
 et mi-se-re-bi-tur e-ius, e-ius: qui-

be-ni-gnus et mi-se-ri-cors est, et mi-se-ri-cors

-a be-ni-gnus et mi-se-ri-cors est, et mi-se-ri-cors

-a be-ni-gnus et mi-se-ri-cors

-a be-ni-gnus et mi-se-ri-cors est, et mi-se-ri-cors

-a be-ni-gnus et mi-se-ri-cors

be-ni-gnus et mi-se-ri-cors est, et prae-sta-bi-lis su-per ma-li-ti

est, be-ni-gnus et mi-se-ri-cors, mi-se-ri-cors est, et prae-sta-bi-lis su-per ma-li-ti

est, be-ni-gnus et mi-se-ri-cors est, et prae-sta-bi-lis su-per ma-li-ti

est, be-ni-gnus et mi-se-ri-cors est,

est, be-ni-gnus et mi-se-ri-cors est, et prae-sta-bi-lis su-per ma-li-ti

et prae-sta-bi-lis su-per ma-li-ti a Do-mi-nus De-us no

-a Do-mi-nus De-us no

-a, et prae-sta-bi-lis su-per ma-li-ti a

et prae-sta-bi-lis su-per ma-li-ti a Do-mi-nus De-us no

-a Do-mi-nus De-us no

Do - mi-nus De - us no - ster,

- ster, Do - mi-nus De - us no -

Do - mi-nus De - us no - ster,

- ster,

- ster,

Do - mi-nus De - us no -

Do - mi-nus De -

Do - mi-nus De - us no - ster, Do

- ster, De - us no - ster,

Do - mi-nus De - us no - ster, De - us no -

- ster, De - us no - ster, Do - mi-nus De - us no -

us no - ster,

Do - mi-nus

- mi-nus De - us no - ster, Do - mi-nus De - us no - ster.

- us no - ster, Do - mi-nus De - us no - ster.

- ster, De - us no - ster, Do - mi-nus De - us no - ster.

- ster, Do - mi-nus De - us no - ster.

De - us no - ster,

De - us no - ster.

ILLÆ DUM PERGUNT CONCITÆ

SUPERIUS

Il - læ dum per - gunt con - ci - tæ

DISCANTUS

Il - læ dum per - gunt con - ci - tæ, con - ci - tæ

CONTRATENOR

Il - læ dum per - gunt con - ci - tæ, con - ci - tæ

TENOR

Il - læ dum per - gunt con - ci - tæ, con - ci - tæ

BASSUS

Il - læ dum per - gunt con - ci - tæ A -

A - po - sto - lis hoc di - ce - re,

A - po - sto - lis hoc di - ce - re, hoc di - ce - re, Vi - den - tes

A - po - sto - lis hoc di - ce - re, hoc di - ce - re, Vi - den - tes e -

A - po - sto - lis hoc di - ce - re, hoc di - ce - re, Vi - den -

- po - sto - lis hoc di - ce - re, hoc di - ce - re, Vi - den - tes

Vi - den - tes e - - um vi - ve - re,

e - um vi - ve - re, e - um vi - ve - re, Os-cu-lan - tur

- um vi - ve - re, Os-cu-lan - tur pe - - des

- tes e - um vi - ve - re, vi - den - tes e - um vi - ve - re, Os-cu-lan -

e - um vi - ve - re, vi - den - tes e - um vi - ve - re, — Os-cu-lan - tur

Os-cu-lan - tur pe - - des Do - - mi - ni.

pe - des, os-cu-lan - tur pe - des Do - mi - ni. Cla-ro pa-scha - li

Do - mi - ni, os - cu - lan - tur pe - des Do - mi - ni. Cla-ro pa-scha - li

- tur pe - - des, os-cu-lan - tur pe - des Do - mi - ni. Cla-ro pa-scha - li

pe - des Do-mi-ni, os-cu-lan - tur pe - des Do - mi - ni.

Cla-ro pa-scha - li gau - di - o, Sol mun-do ni - tet

gau - di - o, gau - di - o, Sol mun-do ni - tet ra - di - o,

gau - di - o, gau - di - o, Sol mun-do ni - tet ra - di -

gau - di - o, gau - di - o, Sol mun-do ni - tet ra - di - o,

Cla-ro pa-scha - li gau - di - o, Sol mun - do ni - tet ra - di - o,

ra - di - o, Cum Chri - stum iam A - po - sto -

ra - di - o, Cum Chri - stum iam A - po - sto - li.

(1)
- o, ra - di - o, Cum Chri - stum iam A - po - sto - li, iam A - po - sto -

ra - di - o, Cum Chri - stum iam A - po - sto - li, cum Chri - stum iam A - po - sto -

ra - di - o, Cum Chri - stum iam A - po - sto - li, cum Chri - stum iam A - po - sto -

- li Vi - su cer - nunt cor - po - re - o.

Vi - su cer - nunt cor - po - re - o, vi - su cer - nunt cor - po - re - o.

- li Vi - su cer - nunt cor - po - re - o, vi - su cer - nunt cor - po - re - o.

- li Vi - su cer - nunt, vi - su cer - nunt cor - po - re - o.

- li Vi - su cer - nunt cor - po - re - o, vi - su cer - nunt cor - po - re - o.

Rex Chri - ste cle - men - tis - si - me, Tu cor - da no -

Rex Chri - ste, Rex Chri - ste cle - men - tis - si - me, Tu cor - da no - stra

Rex Chri - ste, Rex Chri - ste cle - men - tis - si - me, Tu cor - da no -

Rex Chri - ste cle - men - tis - si - me, Tu cor - da no - stra pos - si - de,

Rex Chri - ste cle - men - tis - si - me, Tu cor - da

-stra pos - si - de, Ut ti - bi lau - des

pos - si - de, tu cor - da no - stra pos - si - de, Ut ti - bi lau - des

-stra pos - si - de, tu cor - da no - stra pos - si - de, Ut ti - bi lau -

tu cor - da no - stra pos - si - de, Ut ti - bi

no - stra pos - si - de, tu cor - da no - stra pos - si - de,

de - bi - tas Red - da - mus o - mni tem - po - re.

de - bi - tas, ut ti - bi lau - des de - bi - tas Red - da - mus o - mni tem - po - re.

- des de - bi - tas Red - da - mus o - mni tem - po - re, red - da - mus o - mni tem - po - re.

lau - des de - bi - tas Red - da - mus o - mni tem - po - re, tem - po - re.

Ut ti - bi lau - des de - bi - tas Red - da - mus o - mni tem - po - re.

Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti

Glo - ri - a ti - bi, glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti a mor -

Glo - ri - a ti - bi, glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti a

Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti a mor - tu - is,

Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti

a mor - tu - is, — Cum Pa - tre et San - cto

- tu - - is, qui sur-re-xi - sti a mor - - - tu - is, Cum Pa - tre et San -

mor - - tu-is, qui sur-re-xi - sti a mor - - - tu - is, Cum Pa-tre et San-cto

qui sur-re-xi - sti a mor-tu - is, Cum Pa-tre et

- sti a mor-tu - is, qui sur-re-xi - sti a mor-tu - is,

Spi - ri - tu In sem - pi - ter - na sæ - cu - la. —

- cto Spi - ri - - tu In sem-pi-ter-na sæ-cu - la, in sem-pi-ter-na sæ-cu - la.

Spi-ri - tu, cum Pa-tre et San- cto Spi - ri - tu In sem-pi-ter-na sæ-cu - la. —

San-cto Spi-ri - tu In sem-pi-ter-na sæ-cu - la, sæ - cu - la. —

Cum Pa-tre et San-cto Spi-ri - tu In sem-pi-ter-na sæ - cu - la.

A - - - - - men.

A - - - - - men.

A - - - - - men.

A - - - - - men.

A - - - - - men.

A - - - - - men.

SUPERIUS

DISCANTUS

CONTRATENOR

TENOR

BASSUS

In ie - iu - ni - o et fle - tu, in ie - iu - ni - o et fle - tu, in ie - iu - ni - o et fle - tu,

[illegible]

bant sa - cer - do - tes, Par - ce, Do - mi - ne,
 - ra - bant sa - cer - do - tes, Par - ce, Do - mi - ne, par - ce, Do - mi -
 - ra - bant sa - cer - do - tes, Par - ce, Do - mi - ne, par - ce, Do - mi -
 - ra - bant sa - cer - do - tes, Par - ce, Do - mi - ne, par - ce, Do - mi -
 - ra - bant sa - cer - do - tes, Par - ce, Do - mi - ne, par - ce, Do - mi -

par - ce po - pu-lo tu - o, par-ce po - pu-lo tu -

- ne, par-ce po - pu-lo tu - o, par-ce po - pu-lo tu -

- ne, Do-mi - ne, par-ce po - pu-lo tu -

- ne, par-ce po - pu-lo tu - o, par-ce po - pu-lo tu - o,

- ne, par-ce po - pu-lo tu - o, par-ce po - pu-lo tu -

tu - o, et ne des he - re-di-ta-tem tu-am in per-di-ti-o - nem,

- o, et ne des he - re-di-ta-tem tu-am in per-di-ti-o - nem, he-re-di -

- o, et ne des he-re - di - ta - tem tu - am in per-di - ti-o-nem, he-re - di -

et ne des he-re - di - ta-tem tu-am in per-di - ti - o - nem, he-re - di -

- o, et ne des he-re - di -

he - re - di - ta - tem tu - am in per-di - ti -

- ta - tem tu - am in per-di - ti - o - nem, he - re - di - ta - tem tu - am in

- ta - tem tu - am in per-di - ti - o - nem, he - re - di - ta - tem tu - am in

- ta - tem tu - am in per-di - ti - o - nem, he - re - di - ta - tem tu - am in per -

- ta - tem tu - am in per-di - ti - o - nem, he - re-di-ta - tem tu - am in per-di -

(1)

o - - - - - nem: in - - ter ve - sti - bu - lum et al - ta - re plo -

per - di - ti - o - - - - - nem: in - - ter ve - sti - bu - lum et al - ta - re

- per - di - ti - o - - - - - nem: in - - ter ve - sti - bu - lum et al - ta - re

- di - ti - o - - - - - nem: in - - ter ve - sti - bu - lum et al - ta - re

- ti - o - - - - - nem: in - - ter ve - sti - bu - lum et al - ta - re

- ra - bant sa - cer - do - tes, di - cen - tes, Par - ce po - pu - lo tu -

plo - ra - bant sa - cer - do - tes, di - cen - - - - - tes, Par - ce po - pu - lo

plo - ra - bant sa - cer - do - tes, di - cen - - - - - tes, Par - ce po - pu -

plo - ra - bant sa - cer - do - tes, di - cen - tes,

plo - ra - bant sa - cer - do - tes, di - cen - tes,

- o, par - ce po - pu - lo tu - - - - - o,

tu - - - - - o po - pu - lo tu - - - - - o, par -

- lo tu - - - - - o, par - ce po - pu -

Par - ce po - pu - lo tu - - - - - o, par - ce

Par - ce po - pu - lo tu - - - - - o, par ce

par - ce po - pu - lo tu -

- ce po - pu - lo tu - o, par - ce po - pu - lo tu - o, par -

- lo tu - o, par - ce po - pu - lo tu -

po - pu - lo tu - o, par - ce po - pu - lo tu -

po - pu - lo tu - o, par - ce po - pu -

- o, par - ce po - pu - lo tu - (1) - o, po - pu - lo tu -

- ce po - pu - lo tu - - o, po - pu - lo tu -

- o, par - ce po - pu - lo, par - ce po - pu - lo tu - o, par -

- o, par - ce po - pu - lo tu - - o, par - ce po - pu - lo tu -

- lo tu - - o, par - ce po - pu - lo tu -

- o, par - ce po - pu - lo tu - (2) - o, par - ce po - pu - lo tu - - o.

- o, par - ce po - pu - lo tu - - o, par - ce po - pu - lo tu - - o.

- ce po - pu - lo tu - - o, par - ce po - pu - lo tu - - o.

- o, par - ce po - pu - lo tu - - o, par - ce po - pu - lo tu - - o.

par - ce po - pu - lo tu - o, par - ce po - pu - lo tu - - o.

IN MANUS TUAS DOMINE

SUPERIUS

DISCANTUS

CONTRATENOR

TENOR

BASSUS

In ma - nus tu - as, Do - mi - ne, in ma - nus

In ma - nus tu - as, Do - mi - ne, in ma -

In ma - nus tu - as, Do - mi - ne, in ma -

In ma - nus tu - as, Do - mi - ne, com-men-do spi - ri -

In ma - nus tu - as, Do - mi - ne, com-men-do spi - ri - tum me -

tu - as, Do - mi - ne, com-men-do spi - ri - tum me - um, spi - ri - tum me -

- nus tu - as, Do - mi - ne, com-men-do spi - ri - tum me -

- nus tu - as, Do - mi - ne, com-men-do spi - ri - tum, com-men-do spi - ri - tum me -

- tum me - um: red - e - mi - sti me, Do - mi - ne De - us ve - ri - ta -

- um: red - e - mi - sti me, Do - mi - ne De - us ve - ri - ta -

- um: red - e - mi - sti me, Do - mi - ne De - us ve - ri - ta - tis De - us

- um: red - e - mi - sti me, Do - mi - ne De - us ve - ri - ta -

- um: red - e - mi - sti me, Do - mi - ne De - us ve - ri - ta - tis,

- tis, com - men - do spi - ri - tum me - um: red - e - mi - sti me, Do - mi - ne

- tis, com - men - do spi - ri - tum me - um: red - e - mi - sti me, Do - mi - ne De -

ve - ri - ta - tis, com - men - do spi - ri - tum me - um: red - e - mi - sti me, Do - mi -

- tis, com - men - do spi - ri - tum me - um: red - e - mi - sti me, Do - mi - ne

ve - ri - ta - tis, com - men - do spi - ri - tum me - um: red - e - mi - sti me, Do - mi - ne

De - us ve - ri - ta - tis, com - men - do spi - ri - tum me - um:

- us ve - ri - ta - tis, com - men - do spi - ri - tum me - um: red - e -

- ne De - us ve - ri - ta - tis, com - men - do spi - ri - tum me - um:

De - us ve - ri - ta - tis, com - men - do spi - ri - tum me - um: red - e -

De - us ve - ri - ta - tis, com - men - do spi - ri - tum me - um: red - e -

red - e - mi - sti me, Do - mi - ne De - us ve - ri - ta - tis.

- mi - sti me, Do - mi - ne De - us ve - ri - ta - tis.

red - e - mi - sti me, Do - mi - ne De - us ve - ri - ta - tis.

- mi - sti me, Do - mi - ne De - us ve - ri - ta - tis.

- mi - sti me, Do - mi - ne De - us ve - ri - ta - tis.

MIHI AUTEM NIMIS

Musical score for five voices: SUPERIUS, DISCANTUS, CONTRATENOR, TENOR, and BASSUS. The score is in G major (one sharp) and common time (C). The lyrics are: Mi - hi au - tem ni - mis ho - no-ra - ti sunt a - mi - ci tu - i,

Continuation of the musical score for five voices. The lyrics are: Mi - hi au - tem ni - mis ho - no-ra - ti sunt a - mi - ci tu - i, De - us, tu - i, De - us, mi - ni - mis ho - no-ra - ti sunt a - mi - ci tu - i, a - mi - ci tu - i, De - us, mi - hi au - tem ni -

De - us, mi - hi au - tem ni - mis ho - no - ra - ti sunt
 - hi au - tem ni - mis ho - no - ra - ti sunt, ho - no - ra - ti sunt
 - us, mi - hi au - tem ni - mis ho - no - ra - ti sunt a - mi - ci tu -
 - us, a - mi - ci tu - i, De - us, mi - hi au - tem ni - mis ho - no - ra -
 - mis ho - no - ra - ti sunt a - mi - ci

a - mi - ci tu - i, De - us: ni -
 a - mi - ci tu - i, De - us, a - mi - ci tu - i, De -
 - i, De - us, a - mi - ci tu - i, De - us, a - mi - ci
 - ti sunt a - mi - ci tu - i, De - us:
 tu - i, De - us, a - mi - ci tu - i, De -

nis con - for - ta - tus est prin - ci - pa - tus e - o - rum,
 - us: ni - mis con - for - ta - tus est prin - ci - pa - tus e - o -
 tu - i De - us: ni - mis con - for - ta - tus est prin - ci - pa -
 ni - mis con - for - ta - tus est prin - ci - pa - tus e - o - rum, prin - ci - pa - tus e -
 - us: ni - mis con - for - ta - tus est prin - ci -

ni - mis con - for - ta - tus est prin-ci-pa - tus e - o - rum, prin-ci-pa - tus e - o - rum, ni - mis con - for - ta - tus est prin-ci-pa - tus e - o - rum, ni - mis con - for -

[illegible][illegible]

MISERERE NOSTRI

SUPERIUS I
Mi - se - re - re no - stri, Do -

SUPERIUS II
Mi - se - re - re no - stri,

DISCANTUS
Mi - se - re - re no - stri, Do - - mi-ne, mi - se-re - re no-

CONTRATENOR
Mi - se - re -

TENOR
Mi - se - re - re no - stri, mi -

BASSUS I
Mi - se - re - re

BASSUS II
Mi - se - re - re no -

- mi-ne, mi - se - re - re no - stri,

Do - mi-ne, mi - se - re - re no - stri,

- stri, mi - se-re - re nostri, Do -

- re no - stri, Do - mi -

- se-re - re no - stri, Domi - ne, mi-se-re -

no - stri, Do - mi -

- stri, Do - mi - ne, mi - se -

mi - se-re - re no - stri, mi - se - re - re,

mi - se-re - re no - stri, mi - se - re -

- mi - - ne, mi - se-re - - re - no - - stri,

- ne, mi - - se - - re - - re - re no -

- re no - stri, mi-se-re - re - re no -

- ne, mi - se - re - re no -

- re - - re no - - - - - stri, mi -

mi - se-re - re no - - - - - stri.

- re, mi - se-re - re no - - - - - stri.

mi - se-re - re - no - - - - - stri. _____

- - - - - stri. _____

- stri, no - - - - - stri, no - - - - - stri. _____

- - - - - stri. _____

- se - re - re - no - - - - - stri. _____

O NATA LUX DE LUMINE

SUPERIUS
DISCANTUS
CONTRATENOR
TENOR
BASSUS

O na-ta lux de lu-mi-ne, le-su red-em-ptor sæ-cu-

-li, Di-gna-re cle-mens sup-pli-cum Lau-des pre-ces-que su-me-

-re. Qui car-ne quon-dam con-te-gi Di-gna-tus es pro per-di-

-tis, Nos mem-bra con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris.

-tis, Nos mem-bra con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris.

-tis, Nos mem-bra con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris.

-tis, Nos mem-bra con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris.

-tis, Nos mem-bra con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris.

O SACRUM CONVIVIVM

SUPERIUS O sa-crum con-vi - vi - um, O

DISCANTUS sa-crum con-vi - vi - um, con - vi - vi - um, O sa - crum

CONTRATENOR sa - crum con-vi - vi -

TENOR sa-crum con-vi - vi - um, O

BASSUS sa - crum con-vi -

sa - crum con - vi - vi - um, O sa-crum con-vi - vi - um In

con - vi - vi - um, O sa-crum con-vi - vi - um, con - vi - vi - um In quo

-um, con - vi - vi - um, sa-crum con-vi - vi -

sa-crum con-vi - vi - um, sa-crum con-vi - vi - um In

-vi - um, O sa-crum con-vi - vi - um, O sa-crum con-vi - vi -

quo Chri - stus su - mi - tur. Re - co - li - tur me - mo -

Chri - stus su - mi - tur. Re - co - li -

- um In quo Chri - stus su - mi - tur. Re - co - li - tur me - mo - ri -

quo Chri - stus su - mi - tur. Re - co - li - tur me -

- um in quo Chri - stus su - mi - tur.

[illegible]

(2)

Pas-si-o - nis e -

- ius, Pas-si-o - nis e - ius. Mens im -

- mo - ri - a Pas - si - o - nis e - ius. Mens im - ple - tur

Pas-si-o - nis e - ius.

- a Pas - si - o - nis e - ius, (3) Pas-si-o - nis e - ius. Mens im - ple -

- ri - a Pas-si-c - nis e - ius. Mens

ple - tur gra-ti - a, mens im-ple - tur gra -

gra - ti - a, mens im-ple - tur gra - ti -

mens im-ple-tur gra - ti -

- tur gra - ti - a, mens im-ple - tur gra - ti - a, (1)

- tur gra - ti - a, mens im-ple - tur gra - ti - a, Et fu-

im-ple - tur gra - ti - a, mens im-ple - tur gra - ti -

ti - a, Et fu - tu - ræ glo - ri - æ No - bis pi - gnus

- a, gra - ti - a, Et fu - tu - ræ glo - ri - æ No - bis

(2) (3) (4)

Et fu - tu - ræ glo - ri - æ, et fu - tu -

(5)

tu - ræ glo - ri - æ, et fu - tu - ræ glo - ri - æ No - bis pi - gnus da -

(6)

- a, Et fu - tu - ræ glo - ri - æ, et fu - tu - ræ glo - ri - æ

[illegible]

(1) k: om. ChCh.987. (2) k: om. Bodl.e.3, ChCh.986. (3) k: om. Bodl.e.3. (4) add.k: Bodl.e.3. (5) k: om. Bodl.e.4. (6) d. d: ChCh.988.
(7)(8) add.b: Bodl.e.2. (9) add.b: Bodl.e.3.

(1)

- gnus da - - - - - tur, et fu-tu - ræ glo - ri - - æ

da - - - - - tur, pi (2) gnus da - tur, et fu-tu - ræ glo - (3)

pi-gnus da - - - - - tur, et fu-tu - ræ glo - ri - - æ, et

-gnus da - tur, et fu-tu - ræ glo - ri - - æ, et fu - tu - ræ glo -

da - - - - - tur, et fu - tu - ræ glo-ri - æ, et fu-

no-bis pi - gnus da - - - - - tur, no-bis pi - gnus

-ri- (4) - æ nobis pi-gnus da - tur, no-bis pi-gnus da -

— fu - tu - - ræ glo - ri - - æ no - bis pi-gnus da -

- ri-æ nobis pi-gnus da - - - - - tur, no-bis pi-gnus da -

- tu - ræ glo - ri - æ no-bis pi - gnus da - tur, no - bis pi-gnus da -

da - tur, no - bis pi - gnus da - tur. (6)

- tur, no - bis pi - gnus da - - - - - tur, no-bis pi - gnus da - - - - - tur.

- tur, pi - gnus da - tur, no-bis pi-gnus da - tur. (7)

- tur, no - bis pi - gnus da - tur, no-bis pi - gnus da - tur.

- tur, nobis pi - gnus da - tur, no-bis pi - gnus da - tur.

(1) \sharp : om. Ch.Ch.984. (2) \sharp : om. Bodl.e.3, Ch.Ch.986. (3) \sharp : om. Bodl.e.3. (4) add. b : Bodl.e.3. (5) d : Ch.Ch.988. (6) \sharp : cm. Bodl.e.2. (7) add. \sharp : Bodl.e.3 only.

PROCUL RECEDANT SOMNIA

SUPERIUS Pro - cul re - ce - dant so - mni - a

DISCANTUS Pro - cul re - ce - dant so - - mni - a Et no - cti -

CONTRATENOR Pro - cul re - ce - dant so - mni - a Et no - cti -

TENOR Pro - cul re - ce - dant so - mni - a Et no - cti -

BASSUS Pro - cul re - ce - dant so - mni - a Et no - cti -

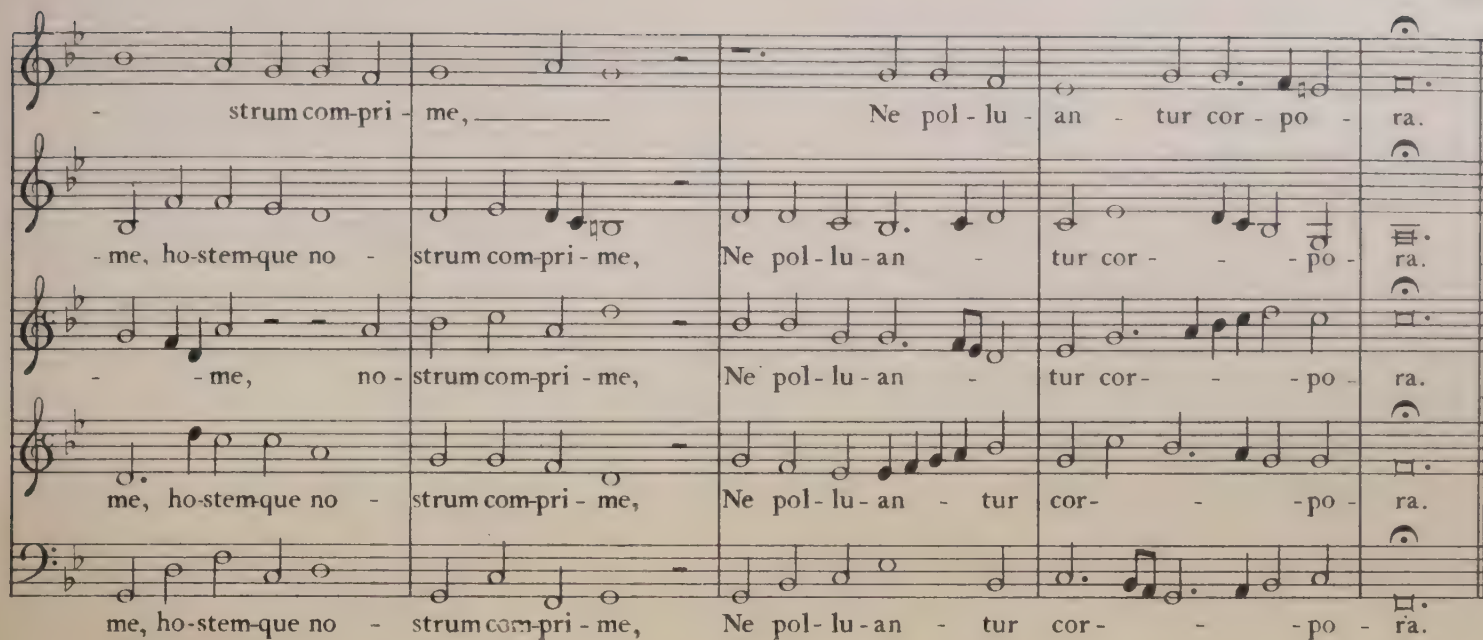
Et no - cti - um _____ fan - ta - sma - ta, Ho - stem que no -

- um _____ fan - ta - sma - ta, Ho - stem que no - strum com - pri -

- um fan - ta - sma - ta, fan - ta - sma - ta, Ho - stem que no - strum com - pri -

- um _____ fan - ta - sma - ta, Ho - stem que no - strum com - pri -

- um _____ fan - ta - sma - ta, Ho - stem que no - strum com - pri -



strum com-pri - me, Ne pol - lu - an - tur cor - po - ra.

- me, ho-stem-que no - strum com-pri - me, Ne pol - lu - an - tur cor - po - ra.

- me, no - strum com-pri - me, Ne pol - lu - an - tur cor - po - ra.

me, ho-stem-que no - strum com-pri - me, Ne pol - lu - an - tur cor - po - ra.

me, ho-stem-que no - strum com-pri - me, Ne pol - lu - an - tur cor - po - ra.



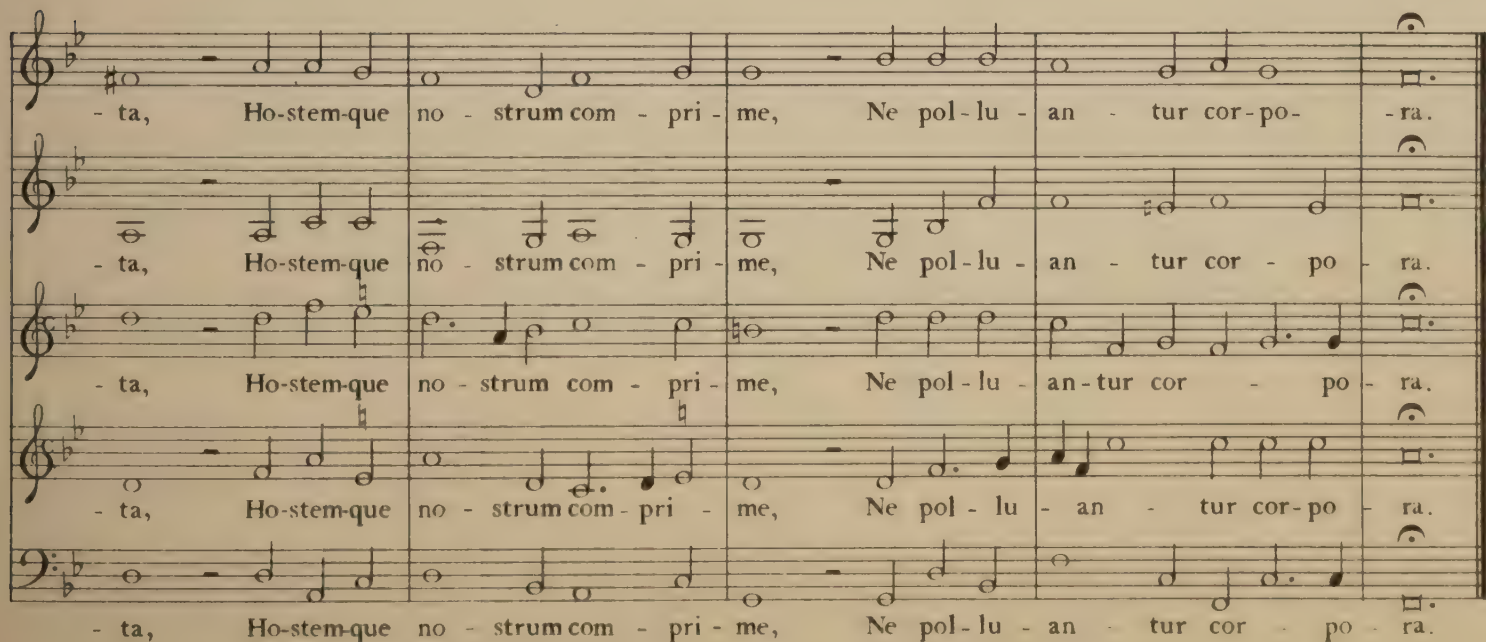
Pro - cul re - ce - dant so - mni - a Et no - cti - um fan - ta - sma -

Pro - cul re - ce - dant so - mni - a Et no - cti - um fan - ta - sma -

Pro - cul re - ce - dant so - mni - a Et no - cti - um fan - ta - sma -

Pro - cul re - ce - dant so - mni - a Et no - cti - um fan - ta - sma -

Pro - cul re - ce - dant so - mni - a Et no - cti - um fan - ta - sma -



- ta, Ho-stem-que no - strum com - pri - me, Ne pol - lu - an - tur cor-po - ra.

- ta, Ho-stem-que no - strum com - pri - me, Ne pol - lu - an - tur cor - po - ra.

- ta, Ho-stem-que no - strum com - pri - me, Ne pol - lu - an - tur cor - po - ra.

- ta, Ho-stem-que no - strum com - pri - me, Ne pol - lu - an - tur cor-po - ra.

- ta, Ho-stem-que no - strum com - pri - me, Ne pol - lu - an - tur cor - po - ra.

SALVATOR MUNDI

I

Musical score for the first system of "Salvator Mundi". It features five staves: SUPERIUS, DISCANTUS, CONTRATENOR, TENOR, and BASSUS. The lyrics are: "Sal - va - tor mun-di, sal - va nos, sal - va".

Musical score for the second system of "Salvator Mundi". It features five staves: SUPERIUS, DISCANTUS, CONTRATENOR, TENOR, and BASSUS. The lyrics are: "nos, sal - va - nos, sal - va - tor mun-di, sal - va - nos, sal - va -".

Musical score for the third system of "Salvator Mundi". It features five staves: SUPERIUS, DISCANTUS, CONTRATENOR, TENOR, and BASSUS. The lyrics are: "sal - va nos, sal - va - tor mun-di, sal - va - nos, sal - va - tor mun-di, sal - va - nos, sal - va -".

nos, qui per cru - cem et san - gui-nem red-e - mi - sti -
 qui per cru - cem et san - gui-nem, et san-gui-nem red - e -
 nos, sal - va - nos, qui per cru - cem et san-gui - nem
 sal - va - nos, qui per cru - cem et san - gui-nem red -
 sal - va nos, sal - va nos, qui per cru - cem et san - gui-nem red -

nos, red-e - mi - sti - nos: au - xi - li - a - re no - bis, au -
 -mi-sti, red-e - mi - sti - nos, red-e-mi-sti nos: au - xi - li - a - re no -
 red-e - mi-sti - nos, red - e - mi - sti - nos: au - xi - li - a - re
 - e - mi-sti - nos, red-e - mi - sti - nos: au - xi - li - a - re no
 - e - mi-sti, red - e - mi-sti nos, red-e - mi - sti - nos: au - xi - li - a - re no -

- xi - li - a - re no - bis, te de-pre-ca-mur, De - us no -
 bis, au - xi - li - a - re no - bis, te de-pre-ca-mur, De - us no -
 no - bis, au - xi - li - a - re no - bis, te de-pre-ca-mur, De-us no -
 bis, au - xi - li - a - re no - bis, te de-pre-ca-mur, De-us no -
 bis, au - xi - li - a - re no - bis, te de-pre-ca-mur, De-us no -

(1) ♯: om. B.M. Add. 22597.

(2) ♯: om. B.M. Add. 22597

(3) ♯: om. Cantt.

(4) add. b: Ch. Ch. 987, B.M. Add. 22597.

(5) ♯: om. B.M. Add. 22597.

Te de pre-ca-mur, De-us no-ster, te de pre-ca-mur, De-us no-ster, te de pre-ca-mur, De-us no-ster, te de pre-ca-mur, De-us no-ster.

mur, De - us no - ster, De - us no - ster, De - us no - te de - pre - ca - mur, De - us no - ster, De - us te de - pre - ca - mur, De - us no -

ster, De - us no - ster, De - us no - ster, De - us no - ster.

(1) dd for o: Ch.Ch.985.

(2) $\frac{1}{2}$: om. B.M. Add. 22597.

(2) h: om. Cantt.

(4)(5) h: om. B.M. Add. 22597.

(6) b: om. Cantt.

7) on tor = : Ch.Ch. 986.

(8) add. v: B. M. Add. 22597.

(9) *ibid.* Ch. Ch. 987.

SALVATOR MUNDI

II

SUPERIUS

Sal - va - tor mun - di, sal - va

DISCANTUS

Sal - va - tor mun - di, sal - va nos,

CONTRATENOR

Sal - va - tor mun - di,

TENOR

Sal - va - tor mun - di,

BASSUS

Sal - va - tor mun - di,

nos, qui per cru - cem et san - gui-nem red - e - mi -

sal - va nos, qui per cru - cem et san - gui -

sal - va nos, qui per cru - cem et san - gui-nem, et san - gui -

sal - va nos, qui per cru - cem et san - gui-nem red -

sal - va nos, qui per cru - cem et san - gui - nem red -

For MSS. etc. see p. xxxi

- sti nos, red-e-mi - sti nos, qui per cru - cem et san -

- nem red - e - mi - sti nos, qui per cru - cem et

- nem red - e - mi - sti nos, qui per cru - cem et san-gui - nem red-

- e - mi sti nos, red-e-mi - sti nos, qui per cru - cem -

- e mi - sti nos, red - e - mi - sti nos, qui per cru - cem et san - gui -

- gui-nem red - e-mi - sti nos: au - xi - li - a - fe no -

san - gui - nem red - e - mi - sti nos: au - xi - li - a - re no -

- e - mi - sti nos: au - xi - li - a - re no - bis,

- et san - gui-nem red - e-mi - sti nos: au - xi - li - a - re

- - nem red - e - mi - sti nos: au - xi - li - a - re

- bis, te de - pre - ca - mur, De - us no - ster, te de - pre - ca - mur, De -

bis, te de - pre - ca - mur, te de - pre - ca - mur, De - us no - ster, au -

te de - pre - ca - mur, De - us no - ster, te de - pre - ca - mur, De - us

no - bis, te de - pre - ca - mur, De - us no - ster, te de - pre -

no - bis, te de - pre - ca - mur, De - us no - ster, te de - pre - ca - mur, De - us no - ster,

us— no - ster, au - xi - li - a - re no - bis, te de - pre - ca -

- xi - li - a - re no bis, au - xi - li - a - re no - bis, te de - pre -

no - ster, au - xi - li - a - re no - bis, au - xi - li - a - re no -

- ca - mur, De - us— no - ster, au - xi - li - a - re no - bis, te

au - xi - li - a - re no - bis, au - xi - li - a - re no - bis, te

-mur, De - us no - ster, te de - pre - ca - mur, De - us no -

- ca - mur, De - us no - ster,

- bis, te de - pre - ca - mur, De - us, te de - pre - ca - mur, De - us no -

de - pre - ca - mur, De us no - ster, te de - pre - ca - mur, De - us

de - pre - ca - mur, De - us no - ster, te de - pre - ca - mur, De - us no -

-ster, no - ster, De - us no - ster.

te de - pre - ca - mur, De - us no - ster.

- ster, De - us, no - ster.

no - ster, De - us no - ster, De - us no - ster.

- ster, De - us no - ster, De - us no - ster.

- tis, vo - cem con - fi - ten -
 - tis, sus - ci - pe, quæ so Do - mi - ne, vo - cem con - fi - ten -
 - ten - - tis, con - fi - ten - - tis, vo - cem con -
 Sus - ci - pe, quæ - so Do - mi - ne, vo - cem con - fi -

Sus - ci - pe, quæ - so Do - mi - ne, vo - cem
 - tis, sus - ci - pe, quæ - so
 Sus - ci - pe, quæ - so Do - mi - ne, vo -
 - tis, con - fi - ten - - tis, vo - cem con - fi - ten -
 - fi - ten - - tis, con - fi - ten -
 - ten - tis, con - fi - ten - tis, vo - cem con - fi -

- ten - - tis, con - fi - ten - - tis, vo -

cem — con fi - ten - tis:

pec-ca - vi, De - us mi - se-re - re me - i,
 vi, pec-ca - - vi, De -
 - ca - vi, pec-ca - - vi, De - us mi - se-
 - vi, pe - ca - - vi, De - us mi - se-re - re me - i,
 - ca - vi, pec-ca - - vi, De - us mi - se-re - re me -
 - vi, pec-ca - - vi, De - us
 pec-ca - vi, pec - ca - - vi,

De - us mi - se-re - re
 - us mi - se-re - re me - i,
 - re - re me - i, De - us mi - se - re - re me -
 De - us mi - se-re - re me - i, mi-se - re - re me -
 - i, mi-se-re - re me - i, De - us mi - se - re - re me - i,
 mi - se-re - re me - - i, mi - se - re - re me - i,
 De - us mi - se-re - re me -

me - i, pec-ca - vi, pec-ca - vi: de - i, pec-ca - vi, pec-ca - vi: de - le De-us mi - se-re-re me - i, pec-ca - vi, pec-ca - vi: De - us mi - se-re-re me - i, pec-ca - vi: - i, mi-se - re-re me - i, pec-ca - vi, pec-ca - vi:

de - le cul-pas me - as gra - - le cul - pas me - as gra-ti - a tu - - a, gra - - le cul-pas me - as gra - ti - a tu - a, gra-ti - a tu - a, cul- - pas me - as gra - ti - a tu - - a, gra -

ti - a tu - - a,

- ti - a tu - - a, gra - ti - a tu - a,

de - le cul - pas me - as gra - ti - a tu - -

- ti - a tu - - a,

de - le cul - pas me - as gra - ti - a tu - - a, gra - ti - a

de - le cul - pas me - as gra - ti - a

de - le cul - pas me - as gra - ti - a

de - le cul - pas me - as gra - ti - a tu - a, gra - ti - a tu -

gra - ti - a, gra - ti -

- a, de - le cul - pas me - - as gra - ti - a tu - a,

gra - ti - a, gra - ti - a tu -

tu - - a, gra - ti - a, gra -

tu - - a, gra -

tu - - a, gra - ti - a tu - a,

223

The image shows a page of a musical score, numbered 223 in the top right corner. It contains six staves of music, arranged in three pairs. The top two staves are for a vocal part (likely Soprano and Alto), and the bottom two staves are for a piano accompaniment. The middle two staves are for a vocal part (likely Tenor and Bass). The music is written in G major and 4/4 time. The lyrics are in Latin, and the page is numbered 223 in the top right corner.

- a, gra - ti - a tu - a, gra - ti - a tu - a,

- a tu - - a, gra - ti - a, gra - ti - a tu - a, gra -

gra - ti - a tu - - a, gra - ti - a tu - - a, gra -

- a, tu - a, gra - ti - a tu -

- ti - a tu - - a, gra - ti - a tu - - a,

- ti - a tu - a, tu - a, gra - ti - a tu -

gra - ti - a tu - - a, tu - - a, gra - ti - a tu -

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'Moderato'. It is a vocal score with piano accompaniment, featuring five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment part. The score is written in G major and 4/4 time. The lyrics are in Latin, and the music is characterized by its simple, hymn-like quality. The score is divided into two systems, each with four measures. The vocal parts enter in the first measure of the first system, and the piano accompaniment enters in the second measure. The score concludes with a final cadence in the fourth measure of the second system.

System 1:

- Measure 1:** Soprano: gra - ti - a tu - ; Alto: - ti - a, — gra - ti - a tu - ; Tenor 1: - ti - a tu - a, ; Tenor 2: - a, tu - a, ; Bass: - a, gra - ti - a tu -
- Measure 2:** Soprano: - a, gra - ti - a tu - a. ; Alto: - a. ; Tenor 1: gra - ti - a tu - a, gra - ti - a tu - a. ; Tenor 2: gra - ti - a tu - a. ; Bass: gra - ti - a tu - a.

System 2:

- Measure 3:** Soprano: - a, tu - a, gra - ti - a tu - a. ; Alto: - a. ; Tenor 1: - a, tu - a, gra - ti - a tu - a. ; Tenor 2: - a, tu - a, gra - ti - a tu - a. ; Bass: - a, tu - a, gra - ti - a tu - a.
- Measure 4:** Soprano: - a, tu - a, gra - ti - a tu - a. ; Alto: - a. ; Tenor 1: - a, tu - a, gra - ti - a tu - a. ; Tenor 2: - a, tu - a, gra - ti - a tu - a. ; Bass: - a, tu - a, gra - ti - a tu - a.

Si e - nim in - i - qui - ta -

Si e - nim in - i - qui - ta - tes, - si e - nim in - i - qui -

Si e - nim in - i - qui -

Si e - nim in - i - qui - ta - tes, - si e - nim in - i -

- tes - re - cor - da - be - ris,

Si e - nim in - i - qui - ta -

- ta - tes,

- ta tes re - cor - da - be - ris, si e - nim in - i - qui - ta -

Si e - nim in - i - qui - ta - tes - re - cor - da - be - ris,

- qui - ta - tes re - cor - da - be - ris, re - cor - da - be - ris,

Si e - nim in - i - qui - ta - tes re - cor - da -

- tes re - cor - da - be - ris, — quis sus - ti - ne - at, — quis sus - ti - ne - at, —
 - ta - tes re - cor - da - be - ris, — quis sus - ti - ne - at, — quis sus - ti - ne - at, —
 - tes re - cor - da - be - ris, — quis sus - ti - ne - at, — quis sus - ti - ne - at, —
 — re - cor - da - be - ris, — quis sus - ti - ne - at, — quis sus - ti - ne - at, —
 — quis sus - ti - ne - at, —
 - be - ris, — re - cor - da - be - ris, — quis sus - ti - ne - at, —

quis sus - ti - ne - at? — quis e - nim
 — quis sus - ti - ne - at? — quis e - nim iu - stus, quis e - nim
 quis sus - ti - ne - at? — quis e - nim iu - stus, quis e - nim
 — quis sus - ti - ne - at? — quis e - nim iu - stus, quis e - nim
 — quis sus - ti - ne - at? — quis e - nim iu - stus
 quis sus - ti - ne - at? — quis e - nim iu - stus, quis e - nim
 — quis sus - ti - ne - at? — quis e - nim iu - stus

iu - stus qui se di - ce-re au - de - at si - ne pec - ca - to es

iu - stus qui se di - ce-re au - de - at si - ne pec - ca - to es -

iu - stus

iu - stus

qui se di - ce-re au - de - at si - ne pec - ca - to es - se,

iu - stus

qui se di - ce-re au - de - at si - ne pec - ca - to es -

- se,

- se,

qui se di - ce-re au - de - at si - ne pec - ca - to es -

qui se di - ce-re au - de - at si - ne pec - ca - to es - se, si -

qui se di - ce-re au - de - at si - ne pec - ca - to es - se,

qui se di - ce-re au - de - at si - ne pec - ca - to

- se,

si - ne pec - ca - to es - se,

si - ne pec - ca - to,

si - ne pec - ca - to es -

- se, pec - ca - to es - se?

-ctu tu - o, in con-spe-ctu tu - o,

-spe-ctu tu - o, in con-spe-ctu tu - o, in con-spe-ctu tu - o,

e-nim mun - dus in con-spe-ctu tu - o, in con-spe-ctu tu - o, in con-

-ctu tu - o, incon-spe-ctu tu - o, incon-spe-ctu tu - o,

nul-lus est e-nim mun - dus in con-spe-ctu tu - o, in con-spe-

nul-lus est e-nim mun - dus in con-spe-

nul-lus est

in con-spe-ctu tu - o,

in con-spe-ctu tu - o,

-spe-ctu tu - o, in con-spe-ctu tu

incon-spe-ctu tu - o, in con-spe-ctu, in con-spe-

-ctu tu - o, in con-spe-ctu tu - o,

-ctu tu - o, in con-spe-ctu tu - o, in con-

e-nim mun - dus in con-spe-ctu tu - o, in con-spe-ctu tu - o, in con-

(I) add. h: Cantt.

[illegible][illegible]

[illegible][illegible]

This musical score is for the 'Gloria in excelsis Deo' by Johann Sebastian Bach, specifically the section for the five vocal parts and basso continuo. The score is written for five voices (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a basso continuo. The music is in G major and 3/4 time. The lyrics are in Latin, and the score includes a basso continuo line at the bottom. The lyrics are:

ri - um, et im - pe - ri - um sit Tri - ni - ta -
 im - pe - ri - um, et im - pe - ri - um sit Tri - ni -
 im - pe - ri - um, et im - pe - ri - um sit Tri - ni -
 - ri - um sit Tri - ni - ta -
 et im - pe - ri - um

- ti in U - ni-ta - te, in U - ni
 - ta - ti, sit Tri - ni-ta - ti in U - ni-ta - te, in
 - ta - - - ti in U - ni - ta - te, in U - ni -
 ti in U - ni - ta -
 sit Tri - ni - ta - - ti in U - ni - ta - te,

[illegible]

te, in Tri-ni-ta - te in per - en -

Tri-ni - ta - te, in Tri - ni - ta - te in

- ni - ta - ti in Tri-ni - ta - te in per - en -

Tri - ni - ta te in per - en -

- te, U-ni-ta - ti in Tri - ni-ta - te in per-en -

- ni, in per - en -

- per - en - ni, in per - en -

- ni, in per - en - ni, in per - en -

- ni, in per - en - ni, in per - en -

- ni, in per - en - ni, in per - en -

- ni sæ - cu - lo - rum, sæ -

- ni sæ - cu - lo - rum, sæ -

- ni sæ - cu - lo - rum, sæ -

- ni sæ - cu - lo - rum, sæ -

- ni sæ - cu - lo - rum, sæ -

-rum tem - po -

-cu - lo - rum tem - po - re,

rum, sæ - cu - lo - rum tem - po -

rum tem - po -

- cu - lo - rum tem - po - re,

- re, in per - en -

tem - po - re, in

re, in per - en -

- re, in per - en -

tem - po - re, in per - en -

- ni, in per - en -

per - en ni, in per - en -

ni, in per - en - ni, in per - en -

- ni, in per - en -

- ni, in per - en - ni, in per - en -

sæ - cu - lo - - rum, sæ - cu - lo - - rum, sæ -

- cu - lo - - - - - rum tem-po - - re, tem - po - re.

ADESTO NUNC PROPITIUS

SUPERIUS
Ad - e - sto nunc pro - pi - (1) - ti - us, (2)

DISCANTUS
Ad - e - sto nunc pro - pi - ti - us, pro-pi - ti -

CONTRATENOR
Ad - e - sto nunc pro - pi - ti - us, ad - e - sto nunc pro -

TENOR
Ad - e - sto nunc pro - pi - ti - us, Et

BASSUS
Ad - e - sto nunc pro - pi - ti -

(3) Et par - ce sup - pli - can - ti - bus: Tu de - le -

- us, Et par - ce, et par - ce sup - pli - can - ti - bus: Tu de - le no -

- pi - ti - us, Et par - ce sup - pli - can - ti - bus: Tu de - le no -

par - ce sup - pli - can - ti - bus, sup - pli - can - ti - bus: Tu de - le no -

- us, Et par - ce, et par - ce sup - pli - can - ti - bus:

no - stra (4) cri - mi - na, Tu te - ne - bras

- stra, tu de - le no - stra cri - mi - na, Tu te - ne -

- stra cri - mi - na, cri - mi - na, Tu te - nebras il - lu - mi - na, tu te - ne -

- stra cri - mi - na, (6) Tu te - nebras (7) il - lu - mi - na, il - lu - mi -

Tu de - le no - stra cri - mi - na, Tu te - nebras il -

(1) il - lu - mi - na. Te, re - for - ma - tor

(2) -bras, tu te - ne-bras il-lu-mi - na. Te, re - for - ma - tor sen - su

(3) -bras il - lu - mi - na. Te, re - for - ma - tor sen - su - um, sen - su -

(4) -na, tu te - ne-bras il - lu - mi - na. Te, re - for - ma - tor sen - su - um,

- lu - mi - na, il - lu - mi - na. Te, re - for - ma -

(5) sen - su - um, Vo - tis pre - ca - mur cor - di - um, Ut

(7) -um, sen - su - um, Vo - tis pre - ca - mur cor - di - um, cor - di -

- um, Vo - tis pre - ca - mur cor - di - um, vo - tis pre - ca - mur cor -

Vo - tis pre - ca - mur cor - di - um, cor - di - um, Ut pu - ri ca -

- tor sen - su - um, Vo - tis pre - ca - mur cor - di - um, Ut pu - ri

pu - ri ca - stis men - ti - bus Sur -

-um, Ut pu - ri ca - stis men - ti - bus Sur - ga - mus a

- di - um, Ut pu - ri ca - stis men - ti - bus Sur - ga - mus a cu - bi - li - bus, a cu -

- stis men - ti - bus, ut pu - ri ca - stis men - ti - bus Sur - ga - mus a cu - bi -

ca - stis men - ti - bus Sur - ga - mus a

ga - mus a cu - bi - li - bus. (1)

cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus.

- bi - li - bus, sur - ga - mus a cu - bi - li - bus, a cu - bi - li - bus. (2)

- li - bus, sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus.

cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus.

De - o Pa - tri sit glo - ri - a

De - o Pa - tri sit glo - ri - a, sit glo - ri - a, De -

De - o Pa - tri sit glo - ri - a, De - o Pa - tri sit

De - o Pa - tri sit glo - ri - a, sit glo - ri - a, De - o Pa - tri sit glo -

De - o Pa - tri sit glo - ri - a, De -

E - ius que so - li Fi - li -

- o Pa - tri sit glo - ri - a E - ius - que so - li Fi - li - o, e - ius - que

glo - ri - a E - ius - que so - li Fi - li - o,

- ri - a, sit glo - ri - a E - ius - que so - li Fi - li - o, Fi -

- o Pa - tri sit glo - ri - a E - ius - que so - li

(1) $\text{♩} \text{♩}$: Ch.Ch.979; ♩ : Tenb.341.(2) $\text{♩} \text{♩} \text{♩}$: Tenb.344.(3) add. \sharp : Tenb.344.(4) \sharp : om. Pet.35.(5) ♩ for ♩ : Pet.35.(6) $\text{♩} \text{♩} \text{♩}$ for $\text{♩} \text{♩} \text{♩}$: Pet.44, Tenb.342.

(1)

- o, Cum Spi - ri - tu

so - li Fi - li - o, Cum Spi - ri - tu Pa - ra - cle - to, Et nunc et in

Fi - li - o, Fi - li - o, Cum Spi - ri - tu Pa - ra - cle - to, Et

- li - o, Cum Spi - ri - tu Pa - ra - cle - to, Et

Fi - li - o, Cum Spi - ri - tu Pa - ra - cle - to,

Pa - ra - cle - to, Et nunc et in per -

per - pe - tu - um, et nunc et in per - pe -

nunc et in per - pe - tu - um, in per - pe - tu - um,

nunc et in per - pe - tu - um, et nunc et in per - pe - tu -

Et nunc et in per - pe - tu - um, per - pe - tu -

(6) - pe - tu - um. A - men.

(8) tu - um, et nunc et in per - pe - tu - um. A - men.

(10) et nunc et in per - pe - tu - um. A - men.

(11) um, et nunc et in per - pe - tu - um, in per - pe - tu - um. A - men.

um, et nunc et in per - pe - tu - um. A - men.

(1) #: Tenb.341 only. (2) B: Ch.Ch.981, Tenb.343. (3) #: om. Pet.44. (4) add. #: Tenb.342. (5) o for dd: Tenb.342.
 (6) o o d d d for o o d d o: Pet.37, Tenb.341. (7) ♭ for ♮: Ch.Ch.979. (8) add. #: Tenb.342. (9) add. ♯: Tenb.342. (10) o for d. ♯: Tenb.343.
 (11) add. #: Tenb.344.

DOMINE QUIS HABITABIT

SUPERIUS

DISCANTUS

CONTRATENOR

TENOR

BASSUS

Do - mi - ne, quis ha - bi - ta - bit in ta - ber - na - cu - lo tu - o, in ta - ber -

ta - ber - na - cu - lo tu - o, in ta - ber - na - cu - lo tu - o?

Do - mi - ne, quis ha - bi - ta - bit in ta - ber - na - cu - lo tu - o, in ta - ber -

na - cu - lo tu - o, in ta - ber - na - cu - lo tu - o?

aut quis re - qui - e - scet in mon - te san - cto tu -

ta - ber - na - cu - lo, in ta - ber - na - cu - lo tu - o? aut quis re -

-o, in mon-te san-cto tu - - o? Qui in-gre - di-

-qui - e - scet in mon-te san - cto tu - o, in mon - te san - cto tu - o, in

aut quis re-qui - e - scet in mon - te san - cto tu - - o? Qui in -

quis re-qui - e - scet in mon-te san - cto, in mon - te san-cto tu - o?

aut quis re-qui - e - scet in mon-te san-cto tu - o, in mon-te san -

-tur si - ne ma-cu - la, si - ne ma - cu - la,

mon-te sa ct tu - - o? Qui in-gre - di-tur si -

(1) -gre - di-tur si - ne ma-cu - la, si - ne ma - cu-la, et o - per -

(2) Qui in-gre - di-tur si - ne ma-cu - la, si - ne

-cto tu - o? Qui in-gre - di-tur si - ne ma-cu -

et o - pe - ra - tur iu - sti - ti - am, et o - pe - ra - tur iu - sti - ti -

(3) - ne ma-cu - la, si - ne ma - cu-la, et o - pe - ra - tur iu -

(4) -ra - tur iu - sti - ti - - am, et o - pe - ra - tur iu - sti -

ma - cu-la, et o - pe - ra - tur iu - sti - ti - am, iu - sti - ti -

-la, et o - pe - ra - tur iu - sti - ti-am, et

(1) ♩ for ♩ : Ch.Ch.961.(2) ♩ : ♩ only.(3) ♩ for ♩ : Tenb.342.(4) F: ♩ .

am, iu - sti - ti - am: (1) qui lo - qui -
 - ti - ti - am, et o - pe - ra - tur iu - sti - ti - am:
 - ti - am:
 - am, et o - pe - ra - tur iu - sti - ti - am: qui lo - qui -
 o - pe - ra - tur iu - sti - ti - am:

-tur, qui lo - qui - tur (2) ve - ri - ta - tem in cor - de su - o,
 qui lo - qui - tur ve - ri - ta - tem in cor - de su - o, (3) in cor - (4)
 -tem in cor - de su - o, qui lo - qui - tur in cor - de su - o,
 -tur ve - ri - ta - tem in cor - de su - o, (5) in cor - de su - o, in cor -
 qui lo - qui - tur, (6) qui lo - qui - tur ve - ri - ta - tem in cor - de su -

in cor - de su - o. (7) Qui non e - git do - lum in lin - gua su -
 de, in cor - de su - o. Qui non e - git do -
 in cor - de su - o. Qui
 de su - o. Qui non e - git do - lum
 - o, in cor - de su - o.

(1) \natural : om. Ch.Ch. 980, Tenb. 342.(2) \sharp : L only.(3) \odot for \odot : L.(4) \odot for \odot : Ch.Ch. 981, Tenb. 343.(5) \odot for \odot : Tenb. 344.

(6) add. B above: L

(7) \sharp : L only.

Qui non e - git do - lum in lin - gua su - a,

qui non e - git do - lum in lin - gua su - a :

- o ma - - lum, et op - pro - bri-um non ac - ce - pit, non ac .

(2) \mathfrak{h} : \mathbb{L} only.

(3) Bq : L.

(4) for : Ch.Ch.980.

ad-ver-sus pro-xi-mos su- - os, et op-pro-bri-um non ac-ce-pit-

- pit ad-ver-sus pro-xi-mos su- - os, et op-pro-

ac-ce-pit ad-ver-sus pro-xi-mos su- os, et op-pro-bri-um non ac-

- ce - pit ad-ver-sus pro-xi-mos su- - os, et

- ce - pit ad-ver-sus pro-xi-mos su- - os, et op-pro-bri-um non

- non ac-ce-pit ad-ver-sus pro-xi-mos su-

- bri-um non ac-ce-pit ad-ver-sus pro-xi-mos su-

- ce-pit, non ac-ce-pit ad-ver-sus pro-xi-mos su- os,

op-pro-bri-um non ac-ce-pit ad-ver-sus pro-xi-mos

ac-ce-pit, non ac-ce-pit ad-ver-sus pro-xi-mos

- os, su- - os. Ad ni-hi-lum de-du-ctus est in con-spe-ctu e-

- os, su- Ad ni-hi-lum de-du-ctus

su- Ad ni-hi-lum de-du-ctus est, de-du-ctus

su- - os.

su- - os, su- - os.

(1) D: L. (2) ♯: L only. (3) dd for o: Tenb.343.

(4) d for a: L.

(5) add. ♯: Ch.Ch.979.

(6) d for a: L.

(7) ♯: L only.

8. ♯ for o: Bodl.e.2, Ch.Ch.981.

-ius, in con-spe-ctu e - ius ma-li - gnus, ma - li - gnus: (1) ti -
 est in con-spe-ctu e - ius, in con-spe-ctu e - ius ma-li - gnus, (2)
 est in con-spe-ctu e - - ius ma-li - gnus, in con-spe-ctu
 Ad ni - hi-lum de - du-ctus est in con - spe-ctu e - ius ma - li -
 Ad ni - hi-lum de - du-ctus est in con -

-men-tes au-tem Do - mi - num, ti - men-tes au-tem Do - mi-num glo - ri - fi - cat, (3)
 ma-li - - gnus: ti - men-tes au - tem Do-mi-num, ti -
 e - ius ma-li - gnus: ti - men-tes au - tem Do - mi-num, ti - men-tes
 - gnus: ti - mentes au-tem Do-mi-num, ti - men-tes au - tem Do-mi-num glo -
 -spe-ctu e - ius ma - li - gnus,ma - li - - gnus: ti - men-tes au - tem Do-mi -

ti - men-tes au - tem Do - mi-num glo - ri - fi - cat, (5) (6)
 -men-tes au - tem Do - mi-num, (7) ti - men-tes au - tem Do - mi-num, ti -
 au - tem Do - mi-num glo - ri - fi - cat, glo - ri - fi - cat, ti - men-tes
 - ri - fi - cat, glo - ri - fi - cat, ti - men-tes au - tem Do - mi-num glo -
 - num glo - ri - fi - cat, ti - men-tes au - tem Do - mi -

(1) D: Ch.Ch.980. (2) G: L. (3) B: L. (4) dd for o: Tenb.342.

(5) A: Bodl.e.2.

(6) G: Ch.Ch.980; F#: L.

(7) J for J: Tenb.343.

ti - men-tes au - tem Do - mi-num glo - ri - fi - cat. (1)

-men-tes au - tem Do - mi-num glo - ri - fi - cat, glo - ri - fi - cat, glo - ri - fi -

au - tem Do - mi-num glo - ri - fi - cat, glo - ri - fi - cat, glo - ri - fi -

-ri - fi - cat, ti - men-tes au - tem Do - mi-num glo - ri - fi - cat, glo - ri - fi -

- num glo - ri - fi - cat, glo - ri - fi - cat, glo - ri - fi

Qui iu - rat pro - xi-mo su - o, et non de - ci-pit, (2) (3)

Qui iu - rat pro-xi-mo su - o, et non de-ci-pit, (4)

Qui iu - rat pro-xi-mo su - o, qui iu - rat pro - xi-mo su -

-cat. Qui iu - rat pro - xi-mo su - o, Qui iu - rat pro - xi-mo su -

-cat. Qui iu - rat pro - xi-mo su -



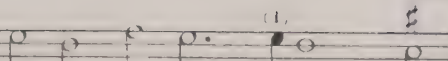
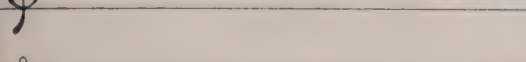
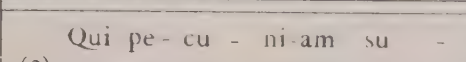
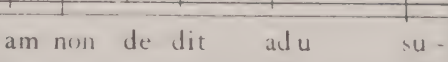
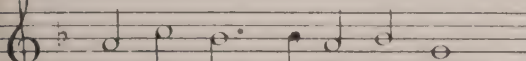
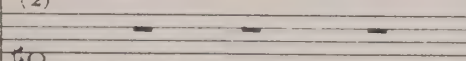
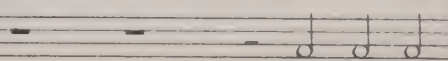
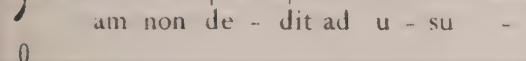
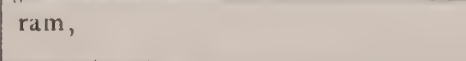
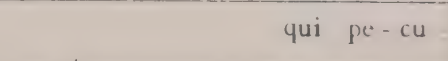
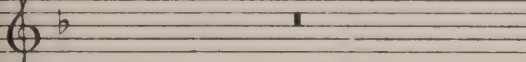
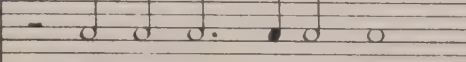
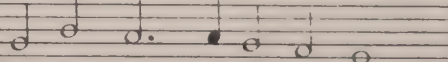
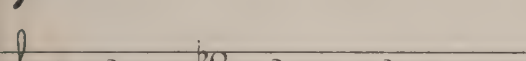
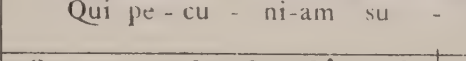
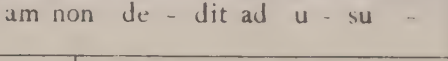
qui iu - rat pro - xi-mo su - o, et non de - ci-pit:

qui iu - rat pro - xi-mo su - o, et non de-ci-pit: (5) (6) Qui pe - cu - ni-am su -

-o, et non de - ci - pit, et non de - ci - pit:

et non de - ci - pit: Qui pe - cu - ni-am su - am non

-o, et non de - ci - pit: Qui pe - cu - ni-am su -

		
	Qui pe - cu - ni-am su -	am non de dit ad u - su -
	(2) 	
am non de - dit ad u - su -	ram,	qui pe - cu
		
	Qui pe - cu - ni-am su -	am non de - dit ad u - su -
		
de - dit ad u - su -	ram,	qui pe - cu - ni-am non de - - - dit,
		
(3) 	(4) 	
-am non de - dit ad u - su -	ram,	

[illegible]

in - no - cen - tem non ac - ce - pit, et mu - ne - ra su - per

- ra su - per in - no - cen - tem non ac - ce -

- no - cen - tem non ac - ce - pit, non ac - ce - pit, et mu - ne -

(8) et mu - ne - ra su - per in - no - cen - tem non ac - ce - pit,

- ra su - per in - no - cen - tem non ac - ce - pit, non ac - ce - pit, et mu - ne -

(1) D: Tenb.341. (2) #: om.Tenb.342. (3) add. b: Bodl.e.5. (4) b: om.Bodl.e.5. (5) dd: Ch.Ch.980. (6) add. b: Bodl.e.5.
(7) Eq: L. (8) dd for o: L.
RD

[illegible]

(1) $\text{d} \cdot \text{d}$ for o : Tenb.342. (2) add. h : Bodl.e.5, Ch.Ch.983. (3) $\#$: L only. (4) h : L . (5) $\#$: L only. (6) Bb : L . (7) h : Bodl.e.1 only.
(8) $\#$: om. Bodl.e.2, Tenb.342. (9) $\text{o} \cdot \text{d}$ for oo : L . (10) h : L only. (11) b : om. Bodl.e.5; Eb : L .

(1)

hæc, non mo-ve bi - - tur, non mo-ve - bi

hæc, qui fa - cit hæc, non mo - ve - bi tur, non mo - ve -

hæc, qui fa - cit hæc, non mo - ve - bi tur, non mo - ve - bi -

fa - cit hæc, non mo-ve - bi-tur in e - ter -

qui fa - cit hæc, non mo-ve - bi - tur, non mo-ve - bi - tur in

- tur in e - ter - - num, in e - ter - - num, in e - ter -

- bi - - tur in e - ter - - num, in e - ter -

- tur in e - ter - - num, in e - ter - - num, in e - ter -

- num, in e - ter - num, in e - ter - num, in e - ter -

e - ter - - num, in e - ter - num, in e - ter - - num, in

- num, qui fa - cit hæc, qui

- num, qui fa - cit hæc, qui fa - cit

e - ter - num, qui fa - cit hæc, qui fa - cit

e - ter - num, qui fa - cit

(1) add. b: Bodl.e.1. (2) add. h: Bodl.e.2. (3) E h: L. (4) #: L only. (5) F h: L. (6)(7) #: L only. (8) #: om. Bodl.e.2, Tenb.342. (9) B b: L. (10) b: om. Bodl.e.5, E h: L.

(1)

fa - cit _____ hæc, non mo - ve - bi - tur, (2)

hæc, qui fa - cit _____ hæc, qui fa - cit hæc, non mo - ve - bi -

hæc, qui fa - cit hæc, qui fa - cit _____ hæc, qui fa - cit, non

qui fa - cit hæc, non mo - ve - bi - tur,

hæc, qui fa - cit hæc, qui fa - cit hæc, non mo - ve - bi - tur,

(3) (4)

non mo - ve - bi - tur, non mo - ve - bi - tur in

-tur, non mo - ve - bi - tur in e - ter - num, in e - ter -

mo - ve - bi - tur in e - ter - num, in e - ter -

non mo - ve - bi - tur in e - ter - num,

non mo - ve - bi - tur in e - ter - num, in e - ter -

e - ter - num, in e - ter - num, in e - ter - num, in e - ter -

num, in e - ter - num, in e - ter - num, in e - ter - num, in e - ter -

num, in e - ter - num, in e - ter - num, in e - ter - num, in e - ter -

in e - ter - num, in e - ter - num, in e - ter - num, in e - ter -

- num, in e - ter - num, in e - ter - num, in e - ter - num, in e - ter -

(1) \sharp : Bodl.e.1 only. (2) add. \sharp : Bodl.e.2. (3) B1: L only. (4) \circ for ddd : Tenb.342; \circ for d : ChCh.980.

DUM TRANSISSET SABBATUM

Musical score for SATB voices and Discantus. The score is in B-flat major, 4/4 time, and consists of three measures. The lyrics are: Sab - ba-tum, Sab - ba-tum, dum trans-is.

SUPERIUS

DISCANTUS

CONTRATENOR

TENOR

BASSUS

ba - - - - - tum, Ma - ri -

set Sab - - - - - ba-tum, Ma - ri - a Mag-da - le -

tum, Sab - ba-tum, Ma - ri - a Mag-da - le -

- is - - set Sab - - ba - tum, Ma - ri - a Mag-da - le -

(3) dum trans-is - set Sab - ba-tum, Ma -

Musical score for "Ave Maria" by Franz Schubert, featuring vocal and piano parts. The score is in French and consists of three systems of music. The vocal part is written in treble clef, and the piano accompaniment is in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are in French and are written below the vocal line.

The lyrics are:

- - - a Mag - - - da - le -
 ne, Ma - ri - a Mag-da - le - ne
 ne, Ma - ri - a Mag-da - le -
 ne, Ma - ri - a Mag-da - le -
 ri - a Mag-da - le - ne, Ma - ri - a Mag-da - le -

[illegible]

Musical score for "Gloria in excelsis Deo" by Giuseppe Verdi. The score is written for five parts: Soprano, Alto, Tenor, Bass, and Piano. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into three measures. The lyrics are: "la - co - bi, et Ma - ri - a la - co - bi et Sa - lo - me, et Sa - ri - a la - co - bi et Sa - lo - me, et Sa - a la - co - bi et Sa - lo - me, et Sa - et Ma - ri - a la - co - bi et Sa -".

et Sa - lo - me e - me -
 - lo - me, et Sa - lo - me e - me - runt a - ro - ma - ta,
 - lo - me e - me - runt a - ro - ma - ta, e - me - runt a - ro - ma -
 - lo - me, et Sa - lo - me e - me - runt, e - me - runt a - ro - ma -
 - lo - me, et Sa - lo - me e - me - runt a - ro - ma - ta, e - me - runt a - ro - ma - ta, a - ro - ma -

(1) q: om. Tenb. 389.

(2) #: om. Tenb. 389.

(3)k: om. Tenb. 389.

(4) $\frac{D}{B} : L$

(5) dd for O.L.
FD

(6) $\text{d} \cdot \text{d}$ for $\text{w} : \text{L}$.
C B

- runt a - ro - ma -

e - me - runt a - ro - ma - ta, e - me - runt a - ro - ma - ta, e - me - runt a -

- ta, e - me - runt a - ro - ma - ta, e - me - runt a - ro - ma - ta, e -

- ta, e - me - runt a - ro - ma - ta, e - me - runt a - ro -

- ta, e - me - runt a - ro - ma - ta, e - me - runt a -

- ta, ut ve - ni - en - tes un - ge - rent le - sum, un - ge -

- me - runt a - ro - ma - ta, ut ve - ni - en - tes un - ge - rent le -

- ro - ma - ta, ut ve - ni - en - tes un - ge - rent le - sum,

- ro - ma - ta, a - ro - ma - ta,

- tes un - ge - rent le - sum, un - ge - rent le -

sum, ut ve - ni - en - tes un - ge - rent le -

le - sum, ut ve - ni - en - tes un - ge - rent le - sum,

ut ve - ni - en - tes un - ge - rent le - sum,

(1) $\text{D} \text{ } \text{d} \text{ } \text{d}$ for o : Tenb. 389.(2) $\text{d} \text{ } \text{d}$ for d : L.(3) d for a : L.(4) d : om. L.(5) $\text{C} \text{ } \text{h}$: L.(6) h : om. Tenb. 389.(7) B for D : Tenb. 389(8) h : om. Tenb. 389.(9) h : om. Bodl. e.3; Bb : L(10) $\text{G} \text{ } \text{G}$: L

Musical score for "Agnus Dei" by Franz Schubert, featuring five vocal parts and piano accompaniment. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. The lyrics are in Latin: "Agnus Dei, qui tolles in te omnia peccata mundi, qui sedes ad dexteram Patris, qui regnas cum Patre et Spiritu Sancto in gloria, qui vivis et regnas cum Patre et Spiritu Sancto in gloria, qui sedes ad dexteram Patris, qui regnas cum Patre et Spiritu Sancto in gloria." The score includes a piano introduction and a repeat sign at the end.

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

(1) = ddd for dd_o: Ch.Ch. 980.

(2) o for dd: Tenb. 389.

(3) $dd \circ$ for $\circ dd$: Tenb. 389.

(4) $G:L$.

(5) Eb: L

(6) add.#: Bodl. = 2

7) $\frac{d}{E}$ for $\frac{d}{d} : \text{Tenb. 343.}$

(8) $\text{♩} \text{♩} \text{♩}$ for $\text{♩} \cdot \text{♩} \text{♩} \text{♩}$: Tenb. 389.
EEC

go, At - que post par - tum me ru - it (1)

- go, (2) At - que post par - tum, at - que post par - tum

- rit - que Vir - go, At - que post par - tum me - ru - it (3)

- go, pe - pe - rit - que Vir - go, At - que post par - tum

pe - pe - rit - que Vir - go, At - que post par - tum

ma - ne - re In - vi - o - la - ta. (4)

me - ru - it ma - ne - re In - vi - o - la - ta. (5)

ma - ne - re In - vi - o - la - ta, in - vi - o - la - ta. (6)

me - ru - it ma - ne - re In - vi - o - la - ta, in - vi - o - la - ta. (7)

me - ru - it ma - ne - re In - vi - o - la - ta, in - vi - o - la - ta. (8)

Tu li - bens vo - tis, pe - ti - mus pre - can - tes, (9)

Tu li - bens vo - tis, pe - ti - mus pre - can - tes, Re - gis e - (10)

Tu li - bens vo - tis, pe - ti - mus pre - can - tes, Re - (11)

(1) add. ♯: Ch. Ch. 980.

(2) ♭: om. Tenb. 343.

(3) add. ♯: Tenb. 344.

(4) ○: Ch. Ch. 979.

(5) (6) add. ♯: Ch. Ch. 980.

(7) ♭: om. Tenb. 343.

(8) add. ♯: Tenb. 344.

(9) add. ♯: Tenb. 341.

(10) ♯: om. Tenb. 342.

(11) ♭: om. Tenb. 343.

Re - gis e - ter - ni Ge - ne - ter ni, Re-gis e - ter ni Ge - netrix, fa - ve - tes, Re-gis e - ter ni, e - ter ni Ge - netrix, fa - ve - gis e - ter ni, Re-gis e - ter ni Ge - netrix, fa - ve

(1)
(2)
(3)
(4)

Re-gis e - ter - ni Ge - netrix, fa - ve

- trix, fa - ve - to, Cla - ra quæ cel - si, fa - ve - to, cla - ra quæ cel - si re - to, Cla - ra quæ cel - si, cla - ra quæ cel - si, cel - si re - to, Cla - ra quæ cel - si

(5)
(6)

- to, Cla-ra quæ cel - si

quæ cel - si re - ni - tens O - lim - pi, re - ni - tens O - lim - pi Re - gna pe - ti - ni - tens O - lim - pi, O - lim - pi, re - ni - tens O - lim - pi Re - gna pe - ni - tens O - lim - pi, O - lim - pi, re - ni - tens O - lim - pi

(7) (8) (9) (10) (11)
(12) (13) (14) (15) (16)

re - ni - tens O - lim - pi

(1) add. ♯: Tenb. 342.

(2) b: om. Tenb. 343.

(3) add. ♯: Ch. Ch. 981.

(4) add. second b: in signature. Ch. Ch. 983.

(5) ♯: om. Ch. Ch. 980.

(6) b: om. Tenb. 343.

(7) add. ♯: Ch. Ch. 980.

(8) (9) add. ♯: Tenb. 342.

(10) o o for d o.: Tenb. 342.

(11) b: om. Tenb. 342.

(12) (13) (14) b: om. Tenb. 343.

pi Re - gna pe - ti - sti, (1) pe - ti - sti.
 - gna pe - ti - sti, re - gna pe - ti - sti, re - gna pe - ti - sti.
 - sti, pe - ti - sti, re - gna pe - ti - sti, re - gna pe - ti - sti, pe - ti - sti, pe - ti - sti.
 - ti - sti, pe - ti - sti, re - gna pe - ti - sti, re - gna pe - ti - sti, pe - ti - sti.
 Re - gna pe - ti - sti, re - gna pe - ti - sti.

(1) \sharp : om. Tenb. 342.(2) add. \sharp : Ch. Ch. 981.(3) (4) \flat : om. Tenb. 343.

(5) add. D: Ch. Ch. 983.

HIC NEMPE MUNDI GAUDIA

SUPERIUS Hic nem - pe (1) mun - di gau - di - a Et
QUINTUS Hic nem-pe mun - di gau - di-a, mun - di gau - di-a
CONTRATENOR Hic nem-pe mundi gau - di - a, gau - di - a Et blan - di-
TENOR Hic nem-pe mun-di gau - di - a, gau - di - a Et blan - di-
BASSUS Hic nem-pe mun-di gau - di - a

blan - di - men - ta no - xi - a Ca - du - ca ri - te
 Et blan - di-men-ta no - xi - a Ca - du-ca ri - te de - pu-tans, de -
 -men-ta no - xi-a, no - xi-a Ca-du-ca ri - te de - pu - tans, ca -
 -men-ta no - xi-a, no - xi-a Ca-du-ca ri - te de - pu - tans Per - ve - nit ad ce -
 Et blan - di-men-ta no - xi-a Ca - du - ca ri - te de-pu-tans,

de - pu - tans Per - ve - nit ad ce - le - sti - a, per - ve - nit ad ce - le - sti - a, Ca - du - ca ri - te de - pu - tans Per - ve - nit ad ce - le - sti - a, de - pu - tans Per - ve - nit

- sti - a, Ob hoc pre - ca - tu sup - pli - ci Te po -
- le - sti - a. Ob hoc pre - ca - tu sup - pli - ci Te po -
ad ce - le - sti - a. Ob hoc pre - ca - tu sup - pli - ci
ad ce - le - sti - a. Ob hoc pre - ca - tu sup - pli - ci
ad ce - le - sti - a. Ob hoc pre - ca - tu sup - pli - ci

po - sci - mus pi - is - si - me In hoc tri - um - pho
- sci - mus pi - is - si - me pi - is - si - me In hoc tri - um - pho mar - ti -
Te po - sci - mus pi - is - si - me In hoc tri - um - pho
Te po - sci - mus pi - is - si - me In hoc tri - um -
ci Te po - sci - mus pi - is - si - me In hoc tri - um - pho

mar - ti - ris Di - mit - te no - xam cri - mi - nis.

- ris Di - mit - te no - xam cri - mi - nis.

mar - ti - ris Di - mit - te no - xam cri - mi - nis.

- pho mar - ti - ris Di - mit - te no - xam cri - mi - nis.

- um - pho mar - ti - ris Di - mit - te no - xam cri - mi - nis.

(1) ♯: Tenb.344.

(2) add. ♯: Tenb.344.

LAUDATE DOMINUM

SUPERIUS Lau - da - te Do - mi - num o - mnes gen -

DISCANTUS

CONTRATENOR Lau - da - te Do - mi - num o - mnes gen - tes, lau - da - te Do - mi -

TENOR Lau - da - te Do - mi - num

BASSUS Lau -

- tes: lau - da - te e - um o - mnes po - pu - li.

Lau - da - te Do - mi - num o - mnes gen - tes: lau - da - te e - um

- num o - mnes gen - tes: lau - da - te e - um o - mnes po - pu -

o - mnes gen - tes: lau - da - te e - um o -

- da - te Do - mi - num o - mnes gen - tes: lau

lau - da - te e - um o mnes po - pu - li.

(1) o - mnes po - pu - li, lau - da - te e - um o-mnes - li, lau - da - te e - um o mnes po - pu - li, o - mnes po - pu - mnes po - pu - li, lau - da - te o-mnes po - pu - li, lau - da - te - da - te e - um o-mnes po - pu - li, lau - da - te e -

Quo - ni-am con-fir - ma - ta est su - per nos mi-se-ri-cor - di-a e - po - pu - li. Quo - ni-am con-fir - ma - ta est su - per nos mi-se-ri-cor - li. Quo-ni-am con - fir - ma - ta est su - per nos mi - se - ri-cor-di-a e - e - um o - mnes po - pu - li.

(3)

- um o - mnes po - pu - li.

ius, di-a e - ius, mi-se-ri-cor - ius, quo - ni-am con-fir - ma - ta est su - per nos mi-se-ri-cor - di-a e - Quo - ni-am con-fir - ma - ta est su - per nos mi-se-ri-cor - di-a e - ius, mi - Quo - ni-am con-fir - ma - ta est su - per nos mi se ri-cor - di-a e -

(1) E: Tenb. 342.

(2) #: om. Ch. Ch. 980.

(3) #: om. Ch. Ch. 981.

mi-se-ri-cor-di-a e - ius:

- di-a e - ius, mi-se-ri-cor-di-a e - ius: et ve-ri-tas Do-mi-ni ma-net

- ius, mi-se-ri-cor-di-a e - ius: et ve-ri-tas Do-mi-ni ma-net

- se-ri-cor-di-a e - ius: et ve-ri-tas Do-mi-ni ma-

- ius, mi-se-ri-cor-di-a e - ius: et ve-ri-tas Do-mi-ni

et ve-ri-tas Do-mi-ni ma-net in e-ter-num,

(i) in e-ter-num, et ve-ri-tas Do-mi-ni ma-net in e-ter-num,

in e-ter-num, et ve-ri-tas Do-mi-ni ma-net in e-ter-num,

-net in e-ter-num, et ve-ri-tas Do-mi-ni ma-net in e-ter-num,

ma-net in e-ter-num,

et ve-ri-tas Do-mi-ni ma-net in e-ter-num,

et ve-ri-tas Do-mi-ni ma-net in e-ter-num, in e-ter-num,

et ve-ri-tas Do-mi-ni ma-net in e-ter-num, ma-

et ve-ri-tas Do-mi-ni ma-net in e-ter-num, ma-net in e-

et ve-ri-tas Do-mi-ni ma-net in e-ter-num,

-num, in e-ter-num, ma-net in e-ter - num, in e-ter - num, in e-ter - num, ma-net in e-ter - num.

ma-net in e-ter - num, in e-ter-num, ma-net in e-ter -

-num. Glo-ri-a Pa-tri, et Fi-li-o, et Glo-ri-a Pa-tri, Glo-ri-a Pa-tri, et Fi-li-o, et Spi-ri-tu-i Glo-ri-a Pa-tri, et Fi-li-o, et Fi-li-

num. Glo-ri-a Pa-tri, et Fi-li-

Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto: Sic-ut e - tu-i San-cto, et Spi-ri-tu-i San-cto: Sic-ut e - rat San-cto, et Spi-ri-tu-i San-cto: Sic-ut e - rat in prin-ci-pi - o, et Spi-ri-tu-i San-cto: Sic-ut e - rat in prin-

(1)

-rat in prin-ci - pi-o, et nunc, et sem-per, et sem - per,
 in prin-ci - pi - o, et nunc, et sem - per, et in sæ - cu-la sæ - cu -
 o, et nunc, et sem - per, et in sæ - cu-la sæ - cu -
 prin-ci - pi-o, et nunc, et sem - per,
 - ci - pi-o, et nunc, et sem - per,

et in sæ - cu-la sæ - cu - lo - rum, et in sæ - cu-la sæ -
 lo - rum, sæ - cu - lo - rum, sæ - cu - lo - rum, sæ -
 lo - rum, sæ - cu - lo - rum, sæ - cu - lo -
 et in sæ - cu-la sæ - cu -

- cu - lo - rum, et in sæ - cu-la
 - cu - lo - rum, et in sæ - cu-la sæ - cu - lo - rum,
 rum, et in sæ - cu-la sæ - cu - lo -
 - lo - rum, et in sæ - cu-la sæ - cu - lo -
 et in sæ - cu-la sæ - cu - lo - rum, sæ - cu - lo -

sæ - cu - lo - rum, sæ - cu - lo - rum,
et in sæ - cu - la sæ - cu - lo - rum,
- rum, et in sæ - cu - la sæ - cu - lo - rum, et in sæ - cu - la
- rum, et in sæ - cu - la sæ - cu -
- rum,

- rum, et in sæ - cu - la sæ - cu - lo -
sæ - cu - lo - rum, et in sæ - cu - la sæ - cu - lo -
sæ - cu - lo - rum, et in sæ - cu - la sæ - cu - lo -
lo - rum, et in sæ - cu - la sæ - cu - lo - rum, et in sæ - cu - la
et in sæ - cu - la sæ - cu - lo - rum, et in sæ - cu - la sæ - cu -

- rum. A - men. Sæ - cu - lo - rum. A - men.
- rum. A - men. Sæ - cu - lo - rum. A - men.
- rum. A - men. Sæ - cu - lo - rum. A - men.
sæ - cu - lo - rum. A - men. Sæ - cu - lo - rum. A - men.
- lo - rum. A - men. Sæ - cu - lo - rum. A - men.

[LOQUEBANTUR] VARIIS LINGUIS

(1)

SUPERIUS

SEXTA PARS

DISCANTUS

CONTRATENOR

TENOR

BASSUS I

BASSUS II

Va - ri - is lin - guis

Va - ri - is lin - guis A - po -

Va - ri - is lin - guis A - po -

Va -

Va - ri - is lin -

Va - ri - is lin - guis A - po - sto -

A - po - sto - li, A - po - sto - li,

Va - ri - is lin - guis A - po - sto - li,

- sto - li, A - po - sto - li, A - po - sto - li, A - po - sto -

- sto - li, A - po - sto - li, A - po - sto -

- ri - is lin - guis

- guis A - po - sto - li, A - po - sto - li,

- li, A - po - sto - li, A - po - sto -

va ri-is lin- - - - -guis A - po - sto -

A - po - sto - li, va - ri - is lin - guis A -

li, - va - ri-is lin - - guis, - va - ri-is lin - -

- li, va - ri-is lin - guis, va - ri-is lin - - guis A - po - sto -

A - po - sto - - - - - li.

va - ri-is lin- - - - -guis A - po - sto -

- li, va - ri - is lin - - - - -guis A -

- li. Al - le - lu - ia. Al-le-

- po - sto - - li. Al - le - lu - ia.

- guis A - po - sto - li. Al - le - lu - ia. (1) Al-le-lu - ia. Al - le - lu - ia.

- li. Al - le - lu - - - ia. Al - le - lu - ia. (2) Al-le-lu - - - ia.

Al - le -

- li. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al -

- po - sto - - li. Al - le - lu - ia. Al - le - lu - ia. Al - le lu - ia.

(1) (2) ♯ for ♮: Baldwin.

(1) \sharp

lu - ia. Al - le - lu - ia. Al - le - lu - ia. Ma - gna - li - a De

(2)

Alle - lu - ia. Al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia. Ma - gna - li - a De -

(3)

Al - le - lu - ia. Al - le - lu - ia. Ma - gna - li - a

- lu - ia. Ma - gna -

- le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Ma - gna - li - a De - i,

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Ma - gna -

- i, ma - gna - li - a De - i, ma - gna - li - a De

Ma - gna - li - a De - i, ma - gna - li - a De i, ma - gna -

(4) (5)

- i, ma - gna - li - a De - i, ma - gna - li - a De - i, ma -

De - i, ma - gna - li - a De - i, ma -

li - a De -

ma - gna - li - a De - i, ma - gna - li - a De -

li - a De - i, ma - gna - li - a De - i,

First system of musical notation for 'Alleluia'. It consists of seven staves. The first staff has a treble clef and a key signature of one flat (B-flat). It contains a melodic line with a sharp sign above it and a first ending bracket labeled (1). The second staff has a treble clef and a key signature of one flat, with lyrics '- li-a De - i.' and 'Al - le-lu - ia, Alle - lu - ia.' The third staff has a treble clef and a key signature of one flat, with lyrics 'gnali-a De - i.' and 'Al - le-lu - ia, Alle-lu - ia.' The fourth staff has a treble clef and a key signature of one flat, with lyrics '- gna - lia De - i.' and 'Al - le - lu - ia, Al - le-lu -'. The fifth staff has a treble clef and a key signature of one flat, with lyrics '- i.' and 'Al - le - lu -'. The sixth staff has a bass clef and a key signature of one flat, with lyrics '- i.' and 'Al - le-lu - ia.' The seventh staff has a bass clef and a key signature of one flat, with lyrics 'De - i.' and 'Al - le-lu - ia, Al - le-lu - ia, Al - le-lu -'. There are various musical notations including notes, rests, and accidentals throughout the system.

Second system of musical notation for 'Alleluia'. It consists of seven staves. The first staff has a treble clef and a key signature of one flat, with lyrics '- ia. Al - le-lu - ia. Al - le-lu - ia.' and a sharp sign above it. The second staff has a treble clef and a key signature of one flat, with lyrics '- ia. Al - le-lu - ia. Al - le-lu - ia.' and a sharp sign above it. The third staff has a treble clef and a key signature of one flat, with lyrics 'Al - le-lu - ia.' and a first ending bracket labeled (5). The fourth staff has a treble clef and a key signature of one flat, with lyrics '- ia. Al-le-lu - ia. Al-le-lu - ia.' and a first ending bracket labeled (7) (8). The fifth staff has a treble clef and a key signature of one flat, with lyrics '- ia. Al-le-lu - ia. Al-le-lu - ia.' and a first ending bracket labeled (9). The sixth staff has a bass clef and a key signature of one flat, with lyrics 'Al - le-lu - ia.' and a first ending bracket labeled (10). The seventh staff has a bass clef and a key signature of one flat, with lyrics '- ia. Al - le-lu - ia. Al - le-lu - ia.' and a first ending bracket labeled (11). There are various musical notations including notes, rests, and accidentals throughout the system.

1 2 3) ♩ for ♩ : Baldwin. (4) ♩ : om. Ch.Ch.983. (5) ♩ : om. Baldwin. (6) ♩ : om. Ch.Ch.980. (7) ♩ for ♩ : Baldwin.
 (8) ♩ : Baldwin. (9) (10) ♩ for ♩ : Baldwin. (11) ♩ : om. Ch.Ch.983.

- sti - um, quæ cæ - li pan - dis o - sti - um, Bel - la pre - munt ho -

o - sti - um, quæ cæ - li pan - dis o - sti - um, Bel -

pan - dis o - sti - - - um, quæ cæ - li pan - dis o - sti - um, Bel - la pre -

quæ cæ - li pan - dis o - sti - - um, quæ cæ - li pan - dis o - sti - um,

quæ cæ - li pan - dis o - sti - um, quæ cæ - li pan - dis o - sti - um,

- sti - li - - a, bel - la pre - munt ho - sti - li -

- la pre - munt ho - sti - li - a, ho - sti - li - a, bel - la pre - munt ho - sti - li -

- munt ho - sti - li - a, bel - la pre - munt ho - sti - li -

Bel - la pre - munt ho - sti - li - a, bel - la pre - munt ho - sti -

Bel - la pre - munt ho - sti - li - a, bel - la pre - munt

- a, Da ro - bur, fer au - xi - li - um, da ro - bur, fer au - xi - li

- a, Da ro - bur, fer au - xi - li - um, fer

- a, Da ro - bur, fer au - xi - li - um, au -

- li - a, Da ro - bur, fer au - xi - li - um, fer

ho - sti - li - a, Da ro - bur,

(1) d d d d for d d d d : B.M.Add.30481. (2) d d : B.M.Add.30482. (3) d d for d - : B.M.Add.30484. (4) o d o d for o o : Tent.389.

(5) d d : B.M.Add.30482. (6) d d for d - : B.M.Add.30483. (7) d d for d : B.M.Add.30484. (8) d d d d d d d for d d d d d d d : B.M.Add.30484. FGGACBA

(9) o o for d : B.M.Add.30481, Tent.389. (10) o for d - : B.M.Add.30482.

-um, da ro - bur, fer au - xi-li - um, da ro - bur, fer au - xi - li-um, au - xi - li -
au - xi - li - um, da ro - bur, fer au - xi - li - - um, da ro - bur, fer au - xi - li
- xi - li-um,
au-xi - li - um,

(I) (2)
(3)

(4) (5) (6)

fer au - xi - li-um, da ro - bur, fer au - xi - li-um,

(7)
 um, au - xi - li - um, au - xi - li -
 (8)
 -um, au - xi - li-um, au - xi - li- -um, au - xi - li -
 au - xi - li - -um,
 (9)
 da ro - bur, fer au - xi - li-um, au - xi - li - -um, au -
 da ro - bur, fer au - xi - li - um, au - xi - li - um, au - xi - li -

- um, au - xi - li - um. (10)

- um, au - xi - li - um. (11)(12) (13)

au - xi - li - um, au - xi - li - um.

- xi - li - um.

- um, au - xi - li - um, au - xi - li - um.

(1) ♩ for ♩ : B.M.Add.30484. (2) ♩ for ♩ : B.M.Add.30484. (3) ♩ for ♩ : B.M.Add.30481. (4) add. ♩ : B.M.Add.30482. (5) D: B.M.Add.30482.
 (6) ♩ : B.M.Add.30482. (7) G: B.M.Add.30480. (8) ♩ for ♩ : B.M.Add.30484. (9) ♩ for ♩ : B.M.Add.30482. (10) ♩ : om. B.M.Add.30480.
 (11) ♩ om. B.M.Add.30481, Tenb.389. (12) add. ♩ : Tenb.389. (13) ♩ for ♩ : Tenb.389.

O SALUTARIS HOSTIA

ALTERNATIVE VERSION

SUPERIUS

DISCANTUS

CONTRATENOR

TENOR

BASSUS

O sa-lu-ta-ris ho - sti - (1) - a,

O sa-lu-ta-ris ho - sti -

O sa-lu-ta-ris ho - sti -

O sa-lu-ta-ris ho - sti -

O sa-lu-ta-ris ho - sti -

O sa-lu-ta-ris ho - sti -

O sa-lu-ta-ris ho - sti - (2) - a,

-a, O sa-lu-ta-ris ho - sti -

-a,

O sa-lu-ta-ris ho - sti -

O sa-lu-ta-ris ho - sti -

O sa-lu-ta-ris ho - sti -

-a,

O sa-lu-ta-ris ho - sti -

Quæ cæ - li

Quæ

-a,

-a,

O sa-lu-ta-ris ho - sti - a,

pan - dis o - sti - um, quæ cæ - li pan - dis o - sti - um, quæ

cæ - li pan - dis o - sti - um, quæ cæ - li pan-dis o - sti - um,

Quæ cæ - li pan - dis o - sti - (3) - um, quæ cæ - li pan - dis o - sti - (4)

Quæ cæ - li pan-dis o - sti - um, quæ cæ - li pan-dis o - sti -

Quæ cæ - li pan-dis o - sti - um, quæ cæ - li pan-dis

[illegible]

bel - la pre-munt ho - sti - li - a, Da ro - bur,
 - sti - li - a, bel - la pre-munt ho - sti - li - a, Da
 - a, bel - la pre - munt hosti - li - a,
 (4) - sti - li - a, (5) bel - la pre-munt ho - sti - li - a,
 - sti - li - a, bel - la pre-munt ho - sti - li - a,

fer au - xi - li - um, au - xi - li - um, da ro - bur, fer au - xi - li - um, au -

ro - bur, fer au - xi - li - um, da ro - bur, fer au - xi li - um, au - xi -

Da ro - bur, fer au - xi - li - um, au - xi - li - um, da ro - bur, fer au -

Da ro - bur, fer au - xi - li - um, da ro - bur,

Da ro - bur, fer au - xi - li - um,

(1) $\text{d.} \bullet$: B.M.Add.22597.

(2) o for dd: B.M.Add.22597. (3) add. h: Tenb.342.

(3) add. 4: Tenb.342.

(4) $\text{♩} \cdot \text{♩}$: B. M. Add. 22597.

(5) *o.* for *ddd*: B.M.Add.22597.

(6)b: om. B.M.Add.22597.

(7) add.4: Tenb.344.

(8) dd: B.M.Add.22597.

- xi - - - li - um, da ro - bur, fer - au - xi - li - um, au - xi - li -
 - li - um, da ro - bur, fer - au - xi - li - - um, da ro - bur, fer -
 - xi - li - - um, au - xi - li - um, da ro - bur, fer - au - xi - li - um, au -
 fer au - xi - - li - - um, au - xi - li - - um, au -
 da ro - bur, fer au - xi - li - um, au - xi - li - - um, au -

Musical score for "Agnus Dei" by Franz Schubert. The score is written for five staves, likely representing a vocal quartet and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Latin: "Agnus Dei, qui tolles iniquitatem mundi, qui tolles iniquitatem mundi, qui tolles iniquitatem mundi, qui tolles iniquitatem mundi, qui tolles iniquitatem mundi." The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the staves, with some words appearing on multiple staves. The score is divided into measures by vertical bar lines.

[illegible]

(I) b: om. B. M. Add. 22597.

(2) add. 4: Tenb. 341.

(3) add. g: Toulb. 344.

(4) d: om. B. M. Add. 22597.

(5) $\frac{1}{2}$ (eras. d) : T. nb. 311.

(6) for : B.M. Add. 22597.
E D E E

QUIDAM FECIT CENAM MAGNAM

SEXTA PARS

SUPERIUS

DISCANTUS

CONTRATENOR

TENOR

BASSUS

Qui - dam fe - cit ce - nam ma - gnam, ce - nam ma - gnam,

fe - cit ce - nam ma - gnam,

ma - gnam,

- gnam ce - nam ma - gnam, et mi - sit ser - vum su - um, et mi - sit

- cit ce - nam ma - gnam, et mi -

- gnam, et mi - sit ser - vum su - um, et

et mi - sit ser - vum su - um ho - ra

et mi - sit ser - vum su - um ho - ra ce - næ, et mi - sit

et mi - sit ser - vum su - um ho - ra ce - næ, ho - ra ce - næ,

ser - vum su - um ho - ra ce - næ, et mi - sit

- sit ser - vum su - um ho - ra ce - næ, et

mi - sit ser - vum su - um ho - ra ce - næ, et

ce - næ, et mi - sit ser - vum

ser - vum su - um ho - ra ce - næ -
 et mi - sit ser - vum su - um ho - ra ce - næ - di -
 ser - vum su - um ho - ra ce - næ di - ce - re in - vi - ta - tis ut ve - ni -
 mi - sit ser - vum su - um di - ce - re in - vi - ta - tis ut ve -
 su - um ho - ra ce - næ di - ce - re in - vi - ta - tis ut ve - ni -

di - ce - re in - vi - ta - tis ut ve - ni - rent: qui - a pa -
 - ce - re in - vi - ta - tis ut ve - ni - rent, ut ve - ni - rent: qui - a pa - ra - ta -
 - rent, di - ce - re in - vi - ta - tis ut ve - ni - rent:
 - ta - tis ut ve - ni - rent: qui - a pa -
 - ni - rent, ut ve - ni - rent:
 - rent, di - ce - re in - vi - ta - tis ut ve - ni - rent:

- ra - ta sunt, qui - a pa - ra - ta sunt
 sunt o - mni - a, qui - a pa - ra - ta sunt o - mni - a, qui -
 qui - a pa - ra - ta sunt o - mni - a, qui -
 - ra - ta sunt o - mni - a, qui -
 qui - a pa - ra - ta sunt o - mni - a, qui -

[illegible][illegible]

qui - a pa - ra - ta sunt o - mni - a.

- ta sunt o - mni - a.

- a, qui - a pa - ra - ta sunt o - mni - a.

- mni - a.

- mni - a, o - mni - a.

- a pa - ra - ta sunt o - mni - a, o - mni - a.

SOLEMNIS URGEBAT DIES

SUPERIUS

So - le-mnis ur - ge - bat di - es (1) Quo my - sti -

DISCANTUS

So - le-mnis ur - ge-bat di - es Quo my - sti-co se-ptem - pli (2)

CONTRATENOR

So - le-mnis ur - ge - bat di - es Quo my -

TENOR

So - le-mnis ur - ge - bat di - es Quo my - sti -

BASSUS

So - le-mnis ur - ge - bat di -

-co se-ptem-pi - ci Or-bis vo-lu - tus

- ci Or-bis vo-lu - tus, or - bis vo - lu - tus se -

- sti - co se - ptem-pi - ci Or-bis vo-lu -

- co se-ptem-pi - ci, se - ptem - pli-ci Or - bis vo - lu - tus se - pti - es, or - bis vo lu -

- es Quo my - sti-co se - ptem - pli-ci Or - bis vo - lu - tus, or

se - pti - es Si - gnat be - a ta tem - (4)

- pti - es, se - pti-es Si - gnat be - a -

- tus se - pti - es Si - gnat be a ta tem -

- tus se - pti - es Si - gnat be - a - ta tem -

- bis vo - lu - tus se - pti-es Si - gnat be - a -

De - co - rus — i - gnis al - mus est Quo fi



-rus i - gnis al - mus est Quo fi - da Chri -

- ne De - co - rus i - gnis al - mus est

- ne De - co - rus, de co - rus i - gnis al - mus est Quo

er - go — lu - mi - ne De - co - rus — i - gnis al - mus est Quo

[illegible]

(5)  for : Terh. 312.
AGFGA

(6)dd: Tenb.342.

Ca - lo - re ver - bi com - ple - at.
(1)

cto - ra Ca - lo - re ver - bi com - ple - at.

cto - ra Ca - lo - re ver - bi com - ple - at.
(2)

- ra Ca - lo - re ver - bi com - ple - at.

- cto-ra Ca - lo - re ver - bi com - ple - at.

Sit laus Pa - tri cum Fi - li o, San - cto

Sit laus Pa - tri cum Fi - li o, cum Fi - li o, San-cto si - mul Pa - ra - cle -

Sit laus Pa - tri cum Fi - li o, San-cto si - mul Pa - ra - cle -
(3)

Sit laus Pa - tri cum Fi - li o, San-cto si - mul Pa - ra - cle -

Sit laus Pa - tri cum Fi - li o,

si - mul Pa - ra - cle - to, No - bis - que
(4)

- to, San-cto si - mul Pa - ra - cle - to, No -

- to, si - mul Pa - ra - cle - to, Pa - ra - cle - to, No-bis - que
(6)

- to, Pa - ra - cle - to, San-cto si - mul Pa - ra - cle - to,

San-cto si - mul Pa - ra - cle - to, Pa - ra - cle to,

(1) dd for o: Tenb.342.

(2) add.#: Tenb.344.

(3) b: om.Ch.Ch.981.

(4) = for dd: Tenb.341.

(5) add.#: Tenb.342.

(6) q: om.Tenb.343.

mit-tat Fi-li-us Cha-bis-que mit-tat Fi-li-us, no-bis-que mit-tat Fi-li-mit-tat Fi-li-us, no-bis-que mit-tat Fi-li-us, Fi-No-bis-que mit-tat Fi-li-us, no-bis-que mit-tat Fi-li-us Cha-ri-sma San-cti

ri-sma San-cti Spi-ri-tus, us Cha-ri-sma San-cti Spi-ri-li-us Cha-ri-sma San-cti, cha-ri-sma San-cti Spi-ri-tus, cha-ri-sma San-cti Spi-ri-tus, cha-ri-sma San-cti Spi-ri-tus, cha-ri-sma San-cti

Spi-ri-tus. A-men. Spi-ri-tus. A-men. Spi-ri-tus. A-men. ri-sma San-cti Spi-ri-tus. A-men. Spi-ri-tus. A-men.

(1) \sharp : om. Tenb. 343.

(2) C: Tenb. 343.

(3) \sharp for \flat : Tenb. 342.(4) \flat : om. Ch. Ch. 980.(5) add. \flat : Ch. Ch. 981.(6) \sharp : Ch. Ch. 979; \sharp : Tenb. 342.(7) \flat : om. Ch. Ch. 981.(8) \sharp : om. Tenb. 342.

TU FABRICATOR OMNIUM

Musical score for five voices: SUPERIUS, DISCANTUS, CONTRATENOR, TENOR, and BASSUS. The time signature is common time (C). The key signature has one flat (B-flat).

Lyrics for the first system:

SUPERIUS: Tu fa - bri - ca - tor o - mni - um Dis - cre - tor at - que

DISCANTUS: Tu fa - bri - ca - tor o - mni - um Dis - cre - tor at - que

CONTRATENOR: Tu fa - bri - ca - tor o - mni - um Dis - cre - tor at - que

TENOR: Tu fa - bri - ca - tor o - mni - um Dis - cre - tor at - que tem -

BASSUS: Dis - cre - tor at - que

Continuation of the musical score for five voices. The time signature is common time (C). The key signature has one flat (B-flat).

Lyrics for the second system:

SUPERIUS: tem - po - rum Fes - sa la - bo -

DISCANTUS: tem - po - rum, at - que tem - po - rum Fes - sa la - bo - re - cor po -

CONTRATENOR: tem - po - rum, tem - po - rum Fes - sa la - bo - re cor - po -

TENOR: - po - rum, tem - po - rum Fes - sa la - bo - re cor - po -

BASSUS: tem - po - rum Fes - sa la - bo - re cor - po -

-re cor-po - ra No-ctis qui - e - te re - cre - a.

-ra No-ctisqui-e - te re - cre - a, no-ctis qui - e - te re - cre - a.

-ra No-ctisqui-e - te re - cre-a, no-ctis qui - e - te re - cre - a.

-ra No-ctisqui-e - te re - cre - a, no-ctis qui - e - te re - cre - a.

-ra No-ctis qui - e - te re - cre - a.

Te de - pre - ca - mur sup - pli - ces Ut nos ab ho - ste

Te de - pre - ca - mur sup - pli - ces Ut nos ab ho - ste

Te de - pre - ca - mur sup - pli - ces Ut nos ab ho - ste

Te de - pre - ca - mur sup - pli - ces Ut nos ab ho - ste li -

Ut nos ab ho - ste

li - be - res, Ne va - le - at

li - be - res, ab ho - ste li - be - res, Ne va - le - at se-du-ce - re

li - be - res, li - be - res, Ne va - le - at se - du - ce -

- be - res, ut nos ab ho - ste li - be - res, Ne va - le - at se - du - ce -

li - be - res, Ne va - le - at se - du - ce

se - du - ce - re Tu - o red - em - ptos san - gui - ne.
 Tu - o red - em - ptos san - gui - ne, tu - o red - em - ptos san - gui - ne.
 re Tu - o red - em - ptos san - gui - ne, tu - o red - em - ptos san - gui - ne.
 re Tu - o red - em - ptos san - gui - ne, tu - o red - em - ptos san - gui - ne.
 re Tu - o red - em - ptos san - gui - ne.

Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re -
 Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti, qui sur - re -
 Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti a mor - tu
 Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti a
 Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti a

- xi - sti a mor - tu - is, Cum Pa - tre
 - xi - sti a mor - tu - is, a mor - tu - is, Cum Pa - tre et San - cto
 - is, a mor - tu - is, a mor - tu - is, Cum Pa - tre et
 mor - tu - is, a mor - tu - is, a mor - tu - is, Cum Pa - tre et San - cto Spi - ri -
 mor - tu - is, a mor - tu - is, a mor - tu - is, Cum Pa - tre et San - cto

et San - cto Spi - ri - tu, cum Pa - tre et San - cto Spi - ri - tu, San - cto Spi - ri - tu, cum Pa - tre et San - cto Spi - ri - tu, et San - cto Spi - ri - tu

- tu In sem - pi - ter - na sæ - cu - la.
 - tu In sem - pi - ter - na, in sem - pi - ter - na sæ - cu - la.
 sem - pi - ter - na sæ - cu - la, in sem - pi - ter - na sæ - cu - la.
 - tu In sem - pi - ter na sæ - cu - la, sæ - cu - la.
 In sem - pi - ter - na sæ - cu - la, in sem - pi - ter - na sæ - cu - la.

The image shows a musical score for the song "The Rose Tree." It consists of five staves. The first four staves are vocal parts, and the fifth is a bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staves. The first staff has a vocal line with a long note on "A" and a melodic line with a long note on "men." The second staff has a vocal line with a long note on "A" and a melodic line with a long note on "men." The third staff has a vocal line with a long note on "A" and a melodic line with a long note on "men." The fourth staff has a vocal line with a long note on "A" and a melodic line with a long note on "men." The fifth staff is a bass line with a long note on "A" and a melodic line with a long note on "men." The lyrics are: "A - men. A - men. A - men. A - men. A - men." The score is written in a style typical of early 20th-century sheet music.

[VIDETE] MIRACULUM

SEXTA PARS

SUPERIUS

DISCANTUS

CONTRATENOR

TENOR

BASSUS

Mi - ra - cu - lum, vi -

Mi - ra - cu - lum, mi - ra - cu - lum, vi - de - te mi -

Mi - ra - cu - lum, mi - ra - cu - lum,

Mi - ra - cu - lum, mi - ra - cu - lum, vi - de - te mi - ra - cu -

Mi - ra - cu - lum

Mi - ra - cu - lum, mi - ra - cu - lum, vi - de - te mi -

-de - te mi - ra - cu-lum, mi - - - ra - cu-lum Ma-tris Do - mi -
 - ra - cu - lum, mi - ra - cu-lum Ma - tris Do - - - mi-ni, Do -
 vi - de - te mi-ra - - - cu-lum, mi - ra - cu-lum Ma - tris Do - mi -
 - lum, mi-ra-cu - - - lum Ma - tris · Do-mi-ni, Ma -
 Ma - - - tris Do - - - mi - -
 - ra - cu-lum Ma - tris Do - mi-ni, Ma tris

- ni, Ma - tris Do - mi - ni, Ma - tris
 - mi - ni, Ma - tris Do - mi - ni: con - ce - pit vir -
 - ni: con - ce - pit vir - go, Ma - tris Do - mi - ni, Ma - tris Do - mi - ni:
 - tris Do - mi - ni: con - ce - pit vir - go, Ma - tris Do - mi - ni: con - ce - pit
 - ni: con - ce - pit vir -
 Do - mi - ni: con - ce - pit vir - go, Ma - tris Do - mi - ni: con -

Do - mi - ni: con - ce - pit vir - go vi - ri - lis i - gna - ra con - sor - ti - i,
 - go vi - ri - lis i - gna - ra con - sor - ti - i,
 con - ce - pit vir - go, Ma - tris Do - mi - ni: vi - ri - lis i - gna -
 vir - go - vi - ri - lis i - gna - ra con - sor - ti - i, con - sor - ti -
 - go - vi - ri - lis i -
 - ce - pit vir - go vi - ri - lis i - gna - ra con - sor - ti - i, vi -

vi - ri - lis i - gna - ra con - sor - ti - i,
 i - gna - ra con - sor - ti - i, con -
 - ra con - sor - ti - i, con - sor - ti - i, con - sor - ti - i, con - sor - ti -
 i, i - gna - ra con - sor - ti - i, i - gna - ra con - sor - ti - i,
 - gna - ra con -
 - ri - lis i - gna - ra con - sor - ti - i, con - sor - ti - i, con - sor - ti - i, con -

(1) add. ♯: Ch.Ch.980.

(2) add. ♯: Ch.Ch.983.

con-sor - ti - i, con-sor - ti - i, con-sor - ti - i, con-sor -

- sor - ti - i, con-sor - ti - i, con-sor - ti - i, con-sor -

- i, con-sor - ti - i, con-sor - ti - i, con-sor - ti - i,

con-sor - ti - i, con-sor - ti - i, con-sor - ti - i,

- sor - ti -

- sor - ti - i, con-sor - ti - i, con-sor - ti - i, con-sor - ti -

- ti - i, con-sor - ti - i, stans o - ne - ra - ta, stans

- sor - ti - i, stans o - ne - ra - ta, o-ne-ra - ta,

con-sor - ti - i, stans o - ne - ra - ta, o-ne-ra -

con-sor - ti - i, stans o - ne - ra - ta, o-ne-ra - ta, stans o - ne - ra -

- i, stans o - ne - ra - ta

i, con-sor - ti - i, stans o - ne - ra - ta, o-ne-

o - ne - ra - ta no - bi - li o - ne - re, no - bi - li

stans o - ne - ra - ta, o-ne-ra - ta no - bi -

- ta, stans o - ne - ra - ta no - bi - li o - ne -

- ta, o - ne - ra - ta no - bi - li o - ne - re, no - bi - li o - ne - re

no - bi - li

- ra - ta, stans o - ne - ra - ta no - bi - li, no - bi - li

[illegible]

The musical score consists of five staves. The first four staves are vocal parts, and the fifth staff is a basso continuo part. The lyrics are written below the staves.

Vocal Part 1:

- rem, u - xo - rem,

Vocal Part 2:

- scit u - xo - - rem,

Vocal Part 3:

- rem, u - xo - rem, quæ se ne - scit u - xo - rem, quæ

Vocal Part 4:

quæ se ne-scit u - xo - - rem,

Basso Continuo:

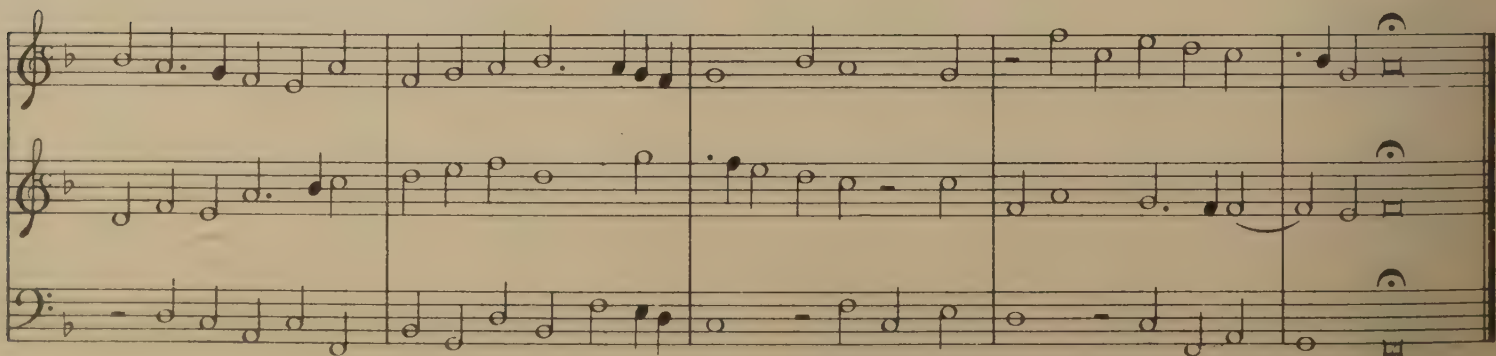
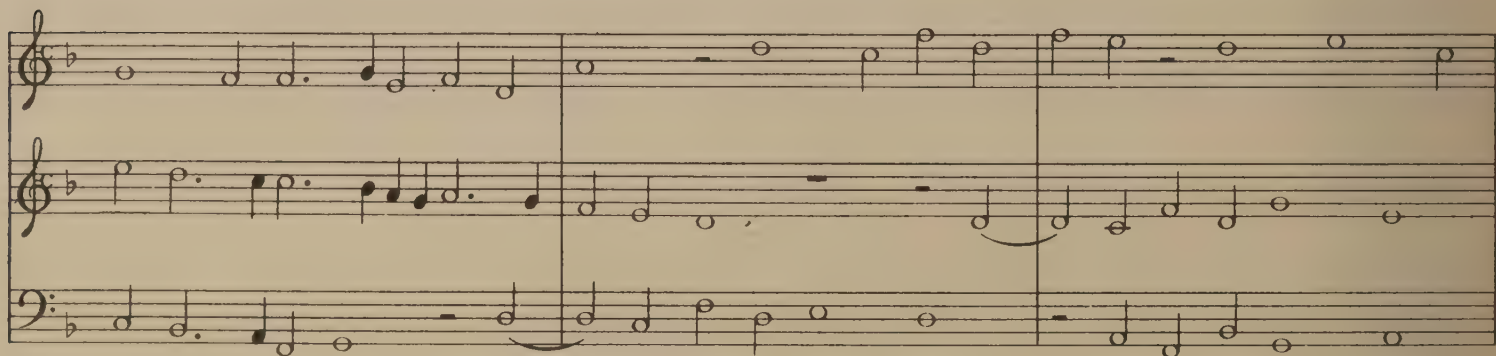
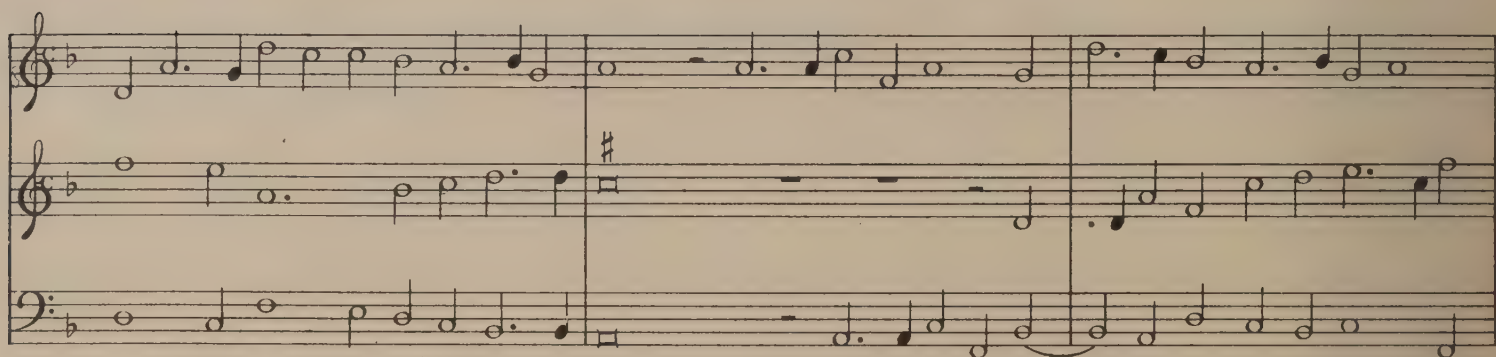
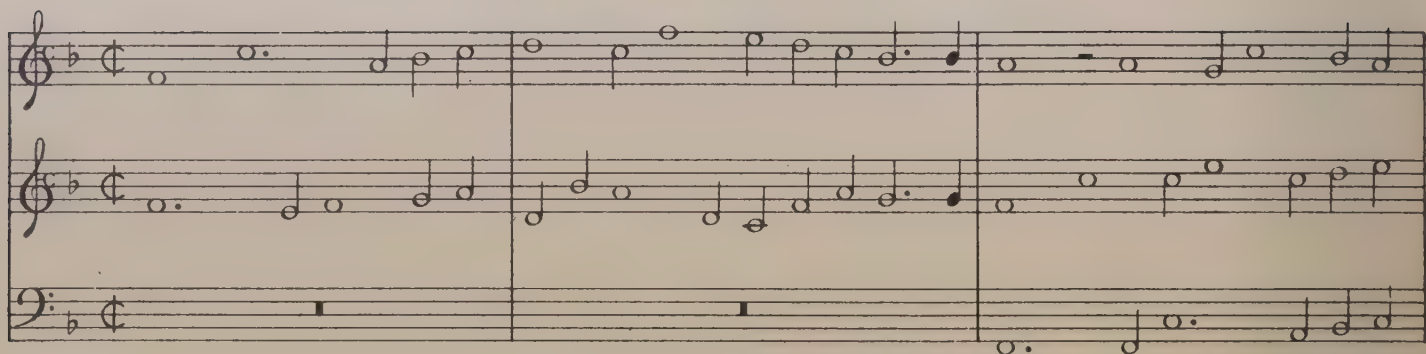
- scit _____ u - - - - - xo -

Lyrics:

quæ se ne-scit u - xo - rem, quæ se ne-scit u -

- rem, quæ se ne - scit u - xo - - - rem.
 quæ se ne - scit u - xo - - rem, quæ se ne - scit u - xo - rem.
 - rem, quæ se ne - - scit u - xo - - - rem.
 se ne - scit u - xo - - rem, quæ se ne - scit u - xo - rem.
 - - - rem.
 - xo - - rem, quæ se ne - scit u - xo - - rem.

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[illegible]

[illegible]

quam ha - bu i, nun - quam, nun - quam, nun - quam ha - bu - i, nun - quam ha

in a - li - um, nun - quam, nun - quam in a - li - um, in a - li - um nun - quam ha - bu

um nun - quam, in a - li - um nun - quam, nun - quam ha - bu - i, in a - li - um nun - quam ha - bu

li - um nun - quam, nun - quam, in a - li - um nun - quam, nun - quam ha - bu - i, in a - li - um

quam ha - bu - i, nun - quam, nun - quam, nun - quam, in a - li - um nun - quam, nun - quam

a - li - um, a - li - um nun - quam ha - bu - i, nun - quam, nun - quam ha - bu - i, spes in a - li - um nun

bu - i, nun - quam, nun - quam, in a - li - um, in a - li - um nun - quam, nun - quam ha - bu - i, nun

ha - bu - i, nun - quam in a - li - um ha - bu - i, nun - quam ha - bu - i, nun

i, nun - quam, nun - quam ha - bu - i, nun - quam, nun - quam, in a - li - um, nun - quam ha - bu - i, nun

ha - bu - i, nun - quam ha - bu - i, nun - quam ha - bu - i, ha - bu - i,

a - li - um, spes in a - li - um nun - quam ha - bu - i, nun - quam ha

quam ha - bu - i, in a - li - um nun - quam ha - bu - i, in a - li - um nun - quam

in a - li - um, in a - li - um, in a - li - um,

a - li - um nun - quam ha - bu - i, nun - quam ha - bu - i,

quam ha - bu - i, spes in a - li - um nun - quam ha - bu - i,

quam, nun - quam ha - bu - i, in

a - li - um nun - quam ha - bu - i, ha - bu - i, prae - ter in

um nun - quam ha - bu - i, spes in a - li - um, in a - li - um nun - quam

in a - li - um nun - quam ha - bu - i, spes in a - li - um nun - quam

Præ - ter in

Præ -

[illegible]

præ - ter in te, De - us Is - ra - el.

in te, De - us Is - ra - el.

us Is - ra - el, præ - ter in te, De - us Is - ra - el.

- ter in te, De - us Is - ra - el, De - us Is - ra - el,

præ - ter in te, De - us Is - ra - el,

ra - el, in te, De - us Is - ra - el, De - us Is - ra - el,

in te, De - us, De - us Is - ra - el, in te, De - us Is - ra - el,

el, in te, De - us Is - ra - el,

De - us Is - ra - el, in te, De - us Is - ra - el,

- us Is - ra - el,

De - us Is - ra - el, in te, De - us Is - ra - el, præ - ter in te,

te, De - us, De - us, De - us Is - ra - el,

ter in te, De - us, in te, De - us, præ - ter in te, De - us Is - ra - el,

- ter in te, De - us Is - ra - el,

præ - ter in te, De - us Is - ra - el,

Præ - ter in te, De - us Is - ra - el,

Præ - ter in te, De - us Is - ra - el,

Præ - ter in te, De - us Is - ra - el,

Præ - ter in te, De - us Is - ra - el,

præ

præ

præ

præ

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

(The following page contains musical notation and lyrics for the continuation of the hymn.)

[illegible]

li et ter - ræ, et ter - ræ, re - spi - ce
ter - ræ, et ter - ræ, et ter - ræ, re - spi - ce
ter - ræ, Cre - a - tor cæ - li et ter - ræ, re - spi - ce
ter - ræ, Cre - a - tor cæ - li et ter - ræ, re - spi - ce
ter - ræ, Cre - a - tor cæ - li et ter - ræ, re - spi - ce

li et ter - ræ, et ter - ræ, re - spi - ce
ter - ræ, cæ - li et ter - ræ, re - spi - ce
a - tor cæ - li et ter - ræ, et ter - ræ, re - spi - ce
ter - ræ, cæ - li et ter - ræ, re - spi - ce
cæ - li et ter - ræ, re - spi - ce

Cre - a - tor cæ - li et ter - ræ, re - spi - ce
Cre - a - tor cæ - li et ter - ræ, re - spi - ce
Cre - a - tor cæ - li et ter - ræ, re - spi - ce
cæ - li et ter - ræ, re - spi - ce

Cre - a - tor cæ - li et ter - ræ, re - spi - ce
Cre - a - tor cæ - li et ter - ræ, re - spi - ce
re - spi - ce
re - spi - ce

re - spi - ce hu - mi - li - ta - tem no - stram, hu - mi - li -
re - spi - ce hu - mi - li - ta - tem, hu - mi - li - ta - tem
re - spi - ce hu - mi - li - ta - tem no - stram,
re - spi - ce

re - spi - ce hu - mi - li - ta - tem no - stram,
re - spi - ce hu - mi - li - ta - tem no -
re - spi - ce hu - mi - li
re - spi - ce hu -

re - spi - ce
re - spi - ce
re - spi - ce
re - spi - ce
re - spi - ce

re - spi - ce
re - spi - ce
re - spi - ce
re - spi - ce
re - spi - ce

[illegible]

[illegible]

[illegible]

This image shows a page of a musical score, likely a vocal or instrumental part, featuring a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics, which appear to be in a non-English language, are written below the staves. The page is numbered 10 in the bottom right corner.

Size 2

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2

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T9

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1922

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